UNIVERSITY OF
ILLINOIS LIBRARY
AT URBANA-CHAMPAIGN
MUSIC

ROOM USE

THE TOREADOR.

An entirely New and Original Musical Play

IN TWO ACTS.

BY

JAMES T. TANNER & HARRY NICHOLLS.

LYRICS BY

ADRIAN ROSS & PERCY GREENBANK.

MUSIC BY

IVAN CARYLL & LIONEL MONCKTON.

VOCAL SCORE...	6/-	net	($2.00).
Do (Bound) ...	8/-	„	($2.50).
PIANO SOLO	3/6	„	($1.00).
LYRICS	-/6	„	

CHAPPELL & CO., Ltd.,
50, NEW BOND STREET, LONDON, W.,
And MELBOURNE, AUSTRALIA.
Agents—NEW YORK: BOOSEY & CO.—BERLIN S.W. 12: C. M. ROEHR.

All rights reserved under the International Copyright Act. Public Performance of all or any part of the music forbidden, and Right of Representation reserved. Applications for the right of performing the above Musical Play must be made to " Mr. George Edwardes, *Gaiety Theatre, London." Single detached numbers may be sung at Concerts, not more than two at any one Concert, but they must be given without Stage Costume or Action, and in no case must such performance be announced as a "Selection." This permission only applies to Great Britain, Ireland, and the Colonies, and the United States of America, and does not extend to France and other Foreign Countries, where public performance of all or any part of the music is strictly prohibited except by the express permission of* Chappell & Co., Ltd.

COPYRIGHT, MCMI., BY CHAPPELL & CO.
NEW EDITION—COPYRIGHT, MCMII. & MCMIII., BY CHAPPELL & CO.

HENDERSON AND SPALDING
MARYLEBONE PRESS
LONDON, W.
13 & 15, MARYLEBONE LANE

M1503
C339T62

Produced at the GAIETY THEATRE, LONDON, under the management of
Mr. GEORGE EDWARDES.

THE TOREADOR.

Characters.

AUGUSTUS TRAILL (*of the British Consulate at Villaya*)	Mr. LIONEL MACKINDER
PETTIFER (*a Dealer in Wild Animals*)	Mr. FRED. WRIGHT, Junr.
SIR ARCHIBALD SLACKITT, Bart. (*Lieut. Welsh Guards*)	Mr. GEO. GROSSMITH, Junr.
RINALDO (*Carlist*)	Mr. ROBERT NAINBY
GOVERNOR OF VILLAYA	Mr. HARRY GRATTAN
BANDMASTER	MR. WILLIE WARDE
CARAJOLA (*a Toreador*)	Mr. HERBERT CLAYTON
MR. PROBITT (*Solicitor*)	Mr. A. HATHERTON
MORENO (*Carajola's Friend*)	Mr. SYDNEY BRACY
WAITER	Mr. FRANK GREENE
AND	
SAMMY GIGG (*a Tiger*)	Mr. EDMUND PAYNE
DORA SELBY (*a Ward in Chancery*)	Miss MARIE STUDHOLME
SUSAN (*Proprietress of the Magazin des Fleurs, Grand Hotel, Biarritz*)	Miss VIOLET LLOYD
MRS. MALTON HOPPINGS (*a Widow*)	Miss CONNIE EDISS
DONA TERESA	Miss QUEENIE LEIGHTON
LA BELLE BOLERO	Miss MAIDIE HOPE
CORA BELLAMY (*a Bridesmaid*)	Miss GERTIE MILLAR
ETHEL MARSHALL	Miss MAIE SAQUI
ISABELLA	Miss SYBIL ARUNDALE
INEZ	Miss KITTY MASON
AND	
NANCY STAUNTON (*Friend of Dora*)	Miss FLORENCE COLLINGBOURNE

Visitors—Misses HILDA CORAL, GAYNOR ROWLAND, KITTY MASON, MINNIE BAKER, OLIVE MAY, FLORENCE WARDE.

Bridesmaids—Misses D. BERESFORD, K. VINCENT, F. ALLEYNE, H. JEFFREYS, E. CORRI, S. MISKEL, F. ALLAN, NELLIE PRYOR.

Dresses designed by WILHELM. Dances arranged by WILLIE WARDE.

ACT I.—INTERIOR OF SUSAN'S FLOWER SHOP, BIARRITZ	Mr. JOSEPH HARKER
ACT II.—MARKET SQUARE, VILLAYA	Mr. HAWES CRAVEN

THE TOREADOR.

CONTENTS.

Act I.

NO.				PAGE
1.	Opening Chorus		(Where the gigantic Ocean Atlantic)	1
2.	Chorus of Bridesmaids		(We're all of us lovely and young)...	10
3.	Song (*Mrs. Hoppings*) and Chorus	"I'm Romantic"	(I have always had a passion) ...	17
4.	Song (*Carajolo*) and Chorus ...	"Toreador's Song"	(I'm the glory and pride of the land of)	25
5.	Quartet (*Dora, Nancy, Mr. Probitt, and Porter*)	"A Ride in the Puff-puff"	(Oh, a journey by train)	35
6.	Trio (*Dora, Nancy, and Susan*)	"Won't it be a lark?"	(We're dear little girls)	40
7.	Song (*Archie*)	"Everybody's awfully good to me" ...	(I'm an awfully simple fellow) ...	47
8.	Duet (*Susan and Gigg*) ...	... ...	(If ever I marry)	52
9.	Song (*Pettifer*) and Chorus ...	"My Zoo"	(Whenever you're my way)... ...	60
10.	Duet (*Dora and Nancy*) ...	"Husband and Wife"	(Now I have married you, sir) ...	72
11.	Quartet (*Dora, Nancy, Gus, and Archie*)	"España"	(Away to España)	78
12.	Song (*Nancy*) and Chorus ...	"The Language of the Flowers" ...	(If you want to show your passion)	88
13.	Scena (*Teresa and Gigg*) ...	... ...	(Oh, Señor, pray)	96
14.	Finale	... ...	(Hear me, Amelia)	103

Act II.

15.	Opening Chorus	... ...	(With all the town in bright array)...	115
16.	Song (*Governor*) and Chorus	"The Governor of Villaya"	(We are that person glorious) ...	128
17.	Trio (*Gus, Archie, and Gigg*) ...	"Blanks!"	(Oh, memory's a funny thing indeed)	138
18.	Song (*Pettifer*) and Chorus ...	"When I marry Amelia"	(Oh, when I marry my blushing) ...	147
19.	Song (*Nancy*) and Chorus ...	"It does amuse me so"	(Oh, I'm a little maid)	161
20.	Song (*La Belle Bolero*)... ...	"My Toreador"	(Hark to the sound of multitudes)...	167
21.	Duet (*Susan and Gigg*) ...	"Punch and Judy"	(You all know me)	174
22.	Song (*Cora and Bridesmaids*) ...	"Keep off the grass"...	(When the children go to play) ...	181
23.	Grand Chorus and March ...	... ...	(Here they come in glittering glory)	189
24.	Song (*Archie*) and Chorus ...	"Archie"	(Sir Archie was a subaltern) ...	200
25.	Finale	... ...	(When I'm a little wife)	219

ADDENDA.

Song (*Mrs. Hoppings*)	"She lay low"	(Maidie's just the cutest thing) ...	226
Song (*Cora*)	"I'm not a simple little girl" ...	(I love to see young people good)...	231
Duet (*Cora and Dora*) ...	"Captivating Cora"	(At a wedding that is smart) ...	236
Song (*Mrs. Hoppings*)	"Books"	(Never thought I'd live to see) ...	244
Duet (*Archie and Gigg*) ...	"The East End and the West" ...	(When extremities encounter) ...	248

Vocal Score.

THE TOREADOR.

No. 1. OPENING CHORUS.

Words by ADRIAN ROSS.

Music by IVAN CARYLL.

Allegro moderato.

Piano. *ff*

SOP. Where the gi - gan - tic O - cean At - lan - tic Breaks in a beau - ti - ful bay;

CON. Where the gi - gan - tic O - cean At - lan - tic Breaks in a beau - ti - ful bay;

f

SOP. In the de - part - ment Now on the chart meant By the name Basses Py - re - nees,

CON. In the de - part - ment Now on the chart meant By the name Basses Py - re - nees,

Copyright, MCMI, by Chappell & Co.

SOP. O - ver its sands Bi - ar - ritz stands, Dear to the wealth - y of num - ber - less lands;

CON. O - ver its sands Bi - ar - ritz stands, Dear to the wealth - y of num - ber - less lands;

SOP. Ve - ry tip - top Vis - it - ors stop, Look, and look in at this fa - vour - ite shop,

CON. Ve - ry tip - top Vis - it - ors stop, Look, and look in at this fa - vour - ite shop,

Allegro.

SOP. fa - vour - ite, fa - vour - ite shop!

CON. fa - vour - ite, fa - vour - ite shop!

f *f*

SOP. Bri - dal bou - quets, All ros - es and mai - den-hair, Clus - ters and

CON. Bri - dal bou - quets, All ros - es and mai - den-hair, Clus - ters and

mf

SOP. sprays To suit an - y shade in hair! Pinks that de - note Con -

CON. sprays To suit an - y shade in hair! Pinks that de - note Con -

SOP. - spi - ra - tors sin - is - ter, Or - chid for coat of Cab - in - et Min - is - ter!

CON. spi - ra - tors sin - is - ter, Or - chid for coat of Cab - in - et Min - is - ter!

SOP. Ev - er - y flower that's down in the bo - ta - ny. Sent in an hour If

CON. Ev - er - y flower that's down in the bo - ta - ny, Sent in an hour If

SOP. an - y - one's got an - y! Do not for - get The shop in which we are, it's

CON. an - y - one's got an - y! Do not for - get The shop in which we are, it's

SOP. Run by Su - zette, near Grand Ho - tel, Bi - ar - ritz!

CON. Run by Su - zette, near Grand Ho - tel, Bi - ar - ritz!

Allegro.

f

(Enter VISITORS.)

If you love a mai - den And would win her, pray, Ros - es

p

VIS.

per - fume - la - den Bring her ev - 'ry day! When their bloom un - clos - es All you'd

VIS.

say is said; On - - ly send her ros - es, White and pink and red!

Lady VIS.

Ah!

Lady VIS.

Ah!

GENTLEMEN. (To Ladies, offering flowers.)

TEN.

If you care to make us Hap - py as a king You have

BASS.

If you care to make us Hap - py as a king You have

LADIES. (Taking flowers.)

Lady VIS.

You may call us fair - er

Lady VIS.

You may call us fair - er

TEN.

but to take us With the flow'rs we bring.

BASS.

but to take us With the flow'rs we bring.

Lady VIS. Than the flow'rs of spring, But to win the wear - er,

Lady VIS. Than the flow'rs of spring, But to win the wear - er,

TEN. Yes, to win the wear - er,

BASS. Yes, to win the wear - er,

Lady VIS. that's a - no - ther thing! Oh, Su -

Lady VIS. that's a - no - ther thing! Oh, Su -

TEN. that's a - no - ther thing! Oh, Su -

BASS. that's a - no - ther thing! Oh, Su -

SOP. Oh, Su -

TEN. Oh, Su -

BASS. Oh, Su -

ff rall:

Allegro moderato.

SOP. -zette is quite un-ique In the dain-ty flor-al art, And the Eng-lish call her "chic," And the

TEN. -zette is quite un-ique In the dain-ty flor-al art, And the Eng-lish call her "chic," And the

BASS. -zette is quite un-ique In the dain-ty flor-al art, And the Eng-lish call her "chic," And the

SOP. French pro-nounce her "smart!" If you're mar-ried, born, or dead, If you're

TEN. French pro-nounce her "smart!" If you're mar-ried, born, or dead, If you're

BASS. French pro-nounce her "smart!" If you're mar-ried, born, or dead, If you're

SOP. court-ing a co-quette, Ve-ry nas-ty things are said By the fash-ion-a-ble

TEN. court-ing a co-quette, Ve-ry nas-ty things are said By the fash-ion-a-ble

BASS. court-ing a co-quette, Ve-ry nas-ty things are said By the fash-ion-a-ble

SOP. set, If you do not go and get Flor - al trib - utes from Su -

TEN. set, If you do not go and get Flor - al trib - utes from Su -

BASS. set, If you do not go and get Flor - al trib - utes from Su -

SOP. - zette, From Su - zette!

TEN. - zette, From Su - zette!

BASS. - zette, From Su - zette!

ff *ff*

No 2. CHORUS OF BRIDESMAIDS.

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Tempo di Valse moderato.

Piano.

mf

B.M.

mf

We're all of us love - ly and young So draw no dis -

SOP.

p

Young!

TEN.

p

Young!

BASS.

p

Young!

p

B.M.

-tinc-tion be-tween us And when we take hands and bathe from the

B.M.

sands Ob-ser-vers com-pare us to Ve-nus She rose, so the

poco rit: *a tempo*

SOP.

p *rit:*

To Ve-nus!

TEN.

p

To Ve-nus!

BASS.

p

To Ve-nus!

poco rit: *a tempo*

B.M.

po-ets have sung From foam by Ce-ru-le-an tides made; Her

SOP.

p

Sung!

TEN.

p

Sung!

BASS.

p

Sung!

B.M.

dress we ad - mit, Would hard - ly be fit For dear Mrs — Hop.pings's bridesmaid! —

1st BRIDESMAID.

B.M.

— We're in fact Just the kind To at - tract Heart and mind, Just the

1st B.M.

sort Men like you Come to court, Wish to woo. If you do, I'm a -

1st B.M.

poco rit:

- fraid That I too, Though so staid, May de - cide To be bride, Not a

ALL BRIDESMAIDS.

poco rit: mf a tempo

1st B.M.: maid. Ah! We're per - fect - ly dressed for our part, With

mf poco rit: mf a tempo

SOP.: Ah! They're per - fect - ly dressed for their part, With

mf poco rit: mf a tempo

TEN.: Ah! They're per - fect - ly dressed for their part, With

mf poco rit: mf a tempo

BASS.: Ah! They're per - fect - ly dressed for their part, With

poco rit: mf a tempo

B.M.: no - thing that's for - mal or stiff on, But lace that is quite a

SOP.: no - thing that's for - mal or stiff on, But lace that is quite a

TEN.: no - thing that's for - mal or stiff on, But lace that is quite a

BASS.: no - thing that's for - mal or stiff on, But lace that is quite a

B.M

dream of de - light, And charming con - fec-tions of chif - fon You'll own that the

SOP.

dream of de - light, And charming con - fec-tions of chif - fon You'll own that the

TEN.

dream of de - light, And charming con - fec-tions of chif - fon You'll own that the

BASS.

dream of de - light, And charming con - fec-tions of chif - fon You'll own that the

B.M.

dressmaker's art Has real - ly re - mark-a - ble strides made No

SOP.

dressmaker's art Has real - ly re - mark-a - ble strides made No

TEN.

dressmaker's art Has real - ly re - mark-a - ble strides made No

BASS.

dressmaker's art Has real - ly re - mark-a - ble strides made No

B.M. for - mer prin - cess could vie with the dress Of dear Mrs. Hop - ping - s's

SOP. for - mer prin - cess could vie with the dress Of dear Mrs. Hop - ping - s's

TEN. for - mer prin - cess could vie with the dress Of dear Mrs. Hop - ping - s's

BASS. for - mer prin - cess could vie with the dress Of dear Mrs. Hop - ping - s's

B.M. bridesmaid! No for - mer prin - cess could vie with the dress Of

SOP. bridesmaid! No for - mer prin - cess could vie with the dress Of

TEN. bridesmaid! No for - mer prin - cess could vie with the dress Of

BASS. bridesmaid! No for - mer prin - cess could vie with the dress Of

B.M. dear MRS. Hopping - s's brides - - - - maid.

SOP. dear MRS. Hopping - s's brides - - - - maid.

TEN. dear MRS. Hopping - s's brides - - - - maid.

BASS. dear MRS. Hopping - s's brides - - - - maid.

mf

No. 3. SONG.- (Mrs Hoppings) and CHORUS.

"I'M ROMANTIC."

Words by ADRIAN ROSS.

Music by LIONEL MONCKTON

Allegro.

Mrs Hoppings.

Piano.

f

Mrs HOPPINGS.

Mrs H.

1. I have al-ways had a pas-sion for a man of rank and fash-ion. Like the
2. Once I met a handsome creature, quite a lord in ev-'ry fea-ture, Who im-

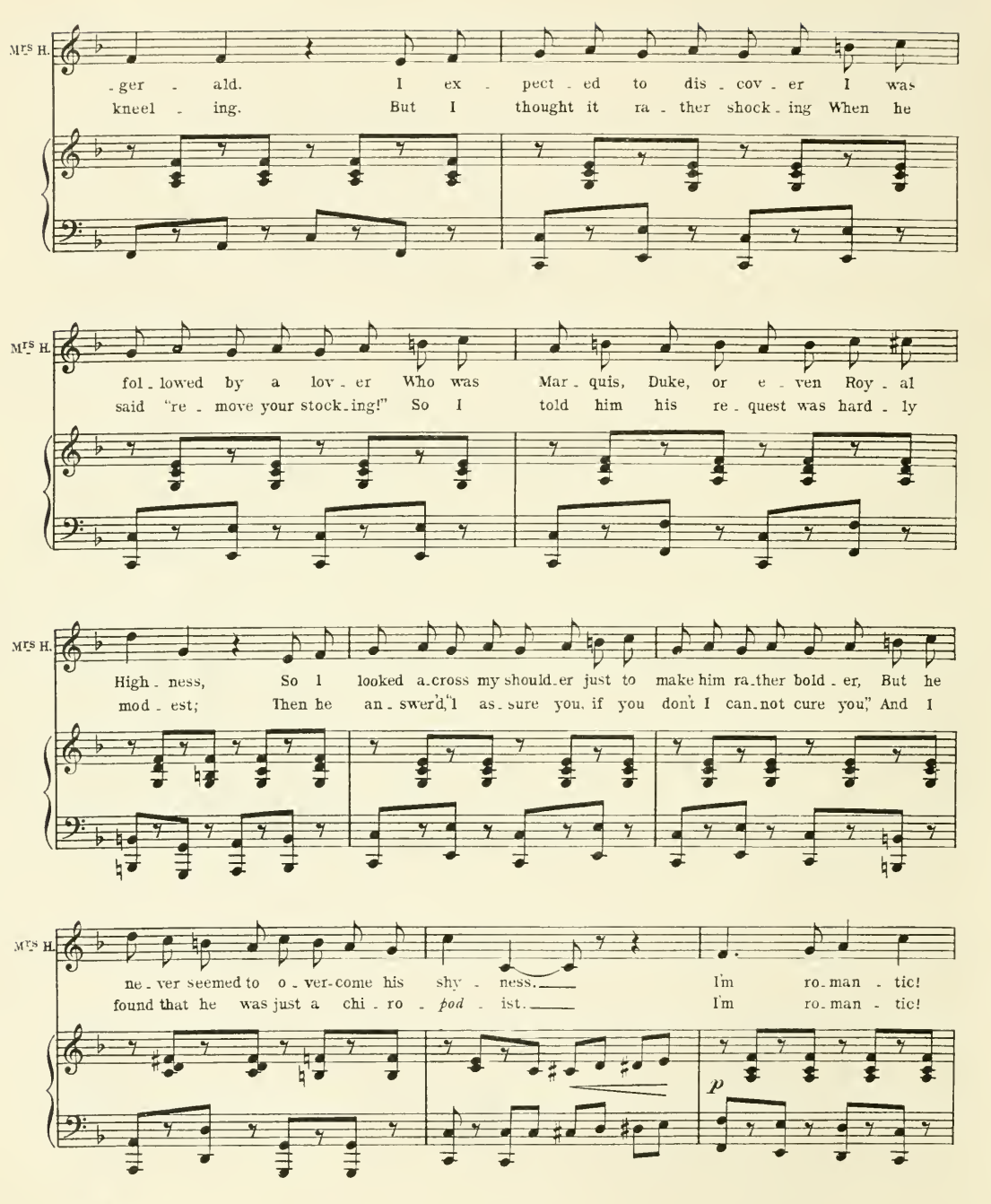
p

Mrs H.

he-roes of the stor-ies in the "Her-ald," Or the high and haugh-ty no-bles of the
-pressd me with a sen-ti-men-tal feel-ing; And his man-ner did un-nerve me as he

Mrs H.

Nov-el-ette and "Bow-Bells," Like Sir Ru-pert, or the Vis-count of Fitz-
askd if he could serve me, And be-fore my ve-ry feet I saw him


Mrs H.
-ger - ald. I ex - pect - ed to dis - cov - er I was
kneel - ing. But I thought it ra - ther shock - ing When he
Mrs H.
fol - lowed by a lov - er Who was Mar - quis, Duke, or e - ven Roy - al
said "re - move your stock - ing!" So I told him his re - quest was hard - ly
Mrs H.
High - ness, So I looked a - cross my shoul - der just to make him ra - ther bold - er, But he
mod - est; Then he an - swer'd, "I as - sure you, if you don't I can - not cure you," And I
Mrs H.
ne - ver seemed to o - ver - come his shy - ness. I'm ro - man - tic!
found that he was just a chi - ro - pod - ist. I'm ro - man - tic!
p

MRS H.

I should like to ride to mar - riage
But I felt a per - fect nin - ny

SOP.

f

She's ro - man - tic,
She's ro - man - tic,

TEN.

f

She's ro - man - tic,
She's ro - man - tic,

BASS.

f

She's ro - man - tic,
She's ro - man - tic,

f *p*

MRS H.

In a cor - o - net - ted car - riage. I'm ro - man - tic, But I ne ver yet Have been
When he said "my fee's a gui - nea!" I'm ro - man tic, And I shan't for - get How I

MRS H.

wed - ded by the he - ro of a pen - ny nov - el - ette.
took him for the he - ro of a pen - ny nov - el - ette.

mf

SOP. She's ro - man - tic! So ro - man - tic! She would like to ride to mar - riage
She's ro - man - tic! So ro - man - tic! But she felt a per - fect nin - ny

TEN. She's ro - man - tic! So ro - man - tic! She would like to ride to mar - riage
She's ro - man - tic! So ro - man - tic! But she felt a per - fect nin - ny

BASS. She's ro - man - tic! So ro - man - tic! She would like to ride to mar - riage
She's ro - man - tic! So ro - man - tic! But she felt a per - fect nin - ny

f

SOP. In a cor - o - net - ted car - riage. She's ro - man - tic, But she ne - ver yet has been
When he said my fee's a gui - nea! She's ro - man tic, But she won't for - get How she

TEN. In a cor - o - net - ted car - riage. She's ro - man - tic, But she ne - ver yet has been
When he said my fee's a gui - nea! She's ro - man tic, But she won't for - get How she

BASS. In a cor - o - net - ted car - riage. She's ro - man - tic, But she ne - ver yet has been
When he said my fee's a gui - nea! She's ro - man tic, But she won't for - get How she

SOP. wed - ded to the he - ro of a pen - ny nov - el - ette!
took him for the he - ro of a pen - ny nov - el - ette!

TEN. wed - ded to the he - ro of a pen - ny nov - el - ette!
took him for the he - ro of a pen - ny nov - el - ette!

BASS. wed - ded to the he - ro of a pen - ny nov - el - ette!
took him for the he - ro of a pen - ny nov - el - ette!

D. C.

MRS H.

3. Then a for_eign par_ty eyed me and would
4. I was court_ed by a par_ty look_ing

MRS H.

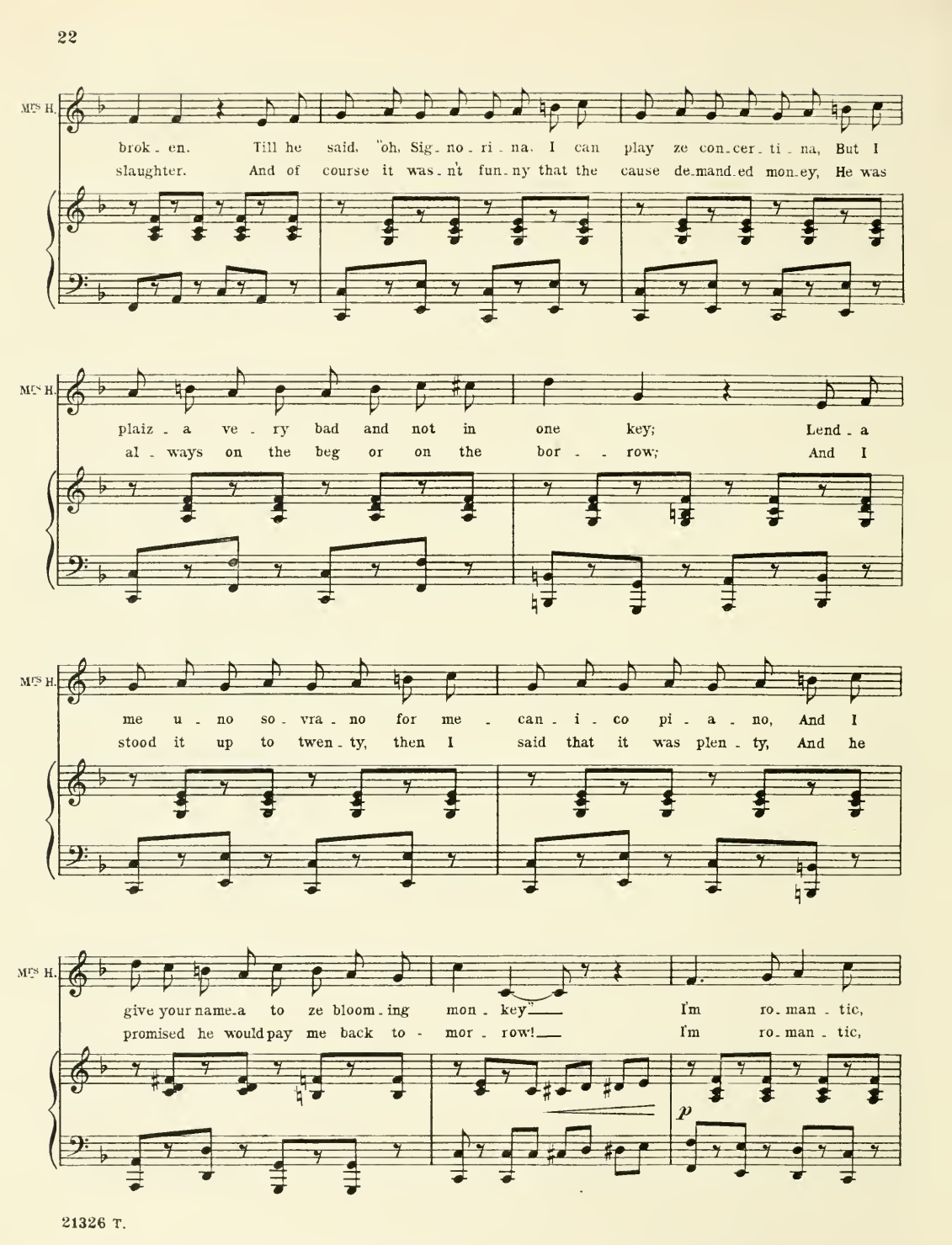
try to walk be_side me, And I thought his look was full of love un_
pret_ty strong and heart_y Though he said he lived on beans and so_da_

MRS H.

_spo_ken; And I won_der'd what he need_ed, but I
_wa_ter. He was al_ways on the top_ic of his

MRS H.

did_n't know if he did, For his Eng_lish was un_com_mon bad_ly
mis_sion phil_an_throp_ic, That would put an end to crime and war and


Mrs H.
brok - en. Till he said, "oh, Sig - no - ri - na, I can play ze con - cer - ti - na, But I
slaughter. And of course it was - n't fun - ny that the cause de - mand - ed mon - ey, He was
Mrs H.
plaiz - a ve - ry bad and not in one key; Lend - a
al - ways on the beg or on the bor - - row; And I
Mrs H.
me u - no so - vra - no for me - can - i - co pi - a - no, And I
stood it up to twen - ty, then I said that it was plen - ty, And he
Mrs H.
give your name - a to ze bloom - ing mon - key" I'm ro - man - tic,
promised he would pay me back to - mor - row! I'm ro - man - tic,
p

Mrs H.

It was such a sharp re - mind - er,
But I caught the wor - thy he - ro,

SOP.

f

She's ro - man - tic,
She's ro - man - tic,

TEN.

f

She's ro - man - tic,
She's ro - man - tic,

BASS.

f

She's ro - man - tic,
She's ro - man - tic,

f *p*

Mrs H.

Find - ing him an or - gan-grind - er! I'm ro - man - tic, But it's safe to bet That I'm
Sup - ping at the Tro - ca - de - ro! I'm ro - man - tic, But the girl he met Was the

Mrs H.

not the sil - ly mai - den of the pen - ny nov - el - ette.
gold - en - haired De - li - lah of the pen - ny nov - el - ette.

mf

SOP. She's ro - man - tic! So ro - man - tic! It was such a sharp re - mind - er
She's ro - man - tic! So ro - man - tic! But she caught the wor - thy he - ro

TEN. She's ro - man - tic! So ro - man - tic! It was such a sharp re - mind - er
She's ro - man - tic! So ro - man - tic! But she caught the wor - thy he - ro

BASS. She's ro - man - tic! So ro - man - tic! It was such a sharp re - mind - er
She's ro - man - tic! So ro - man - tic! But she caught the wor - thy he - ro

f

SOP. Find - ing him an or - gan grind - er! She's ro - man - tic, But it's safe to bet That she's
Sup - ping at the Tro - co - de - ro! She's ro - man - tic, But the girl he met Was the

TEN. Find - ing him an or - gan grind - er! She's ro - man - tic, But it's safe to bet That she's
Sup - ping at the Tro - co - de - ro! She's ro - man - tic, But the girl he met Was the

BASS. Find - ing him an or - gan grind - er! She's ro - man - tic, But it's safe to bet That she's
Sup - ping at the Tro - co - de - ro! She's ro - man - tic, But the girl he met Was the

SOP. not the sil - ly mai - den of the pen - ny nov - el - ette!
gol - den - haired De - li - lah of the pen - ny nov - el - ette!

TEN. not the sil - ly mai - den of the pen - ny nov - el - ette!
gol - den - haired De - li - lah of the pen - ny nov - el - ette!

BASS. not the sil - ly mai - den of the pen - ny nov - el - ette!
gol - den - haired De - li - lah of the pen - ny nov - el - ette!

No. 4.

SONG.—(Carajolo) and CHORUS.

"THE TOREADOR'S SONG."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro.

Piano.

ff

7 8

CARAJOLO.

I'm the

mf

CAR.

glo - ry and pride of the land of Spain, A

SOP.

f

Ta - ran - ta - ra - tan - ta - ra - ta,

TEN.

f

Ta - ran - ta - ra - tan - ta - ra - ta,

BASS.

f

Ta - ran - ta - ra - tan - ta - ra - ta,

f *mf*

CAR. mon-arch of men with a migh-ty train, When

SOP. Ta-ran-ta-ra-tan-ta-ra-ta.

TEN. Ta-ran-ta-ra-tan-ta-ra-ta.

BASS. Ta-ran-ta-ra-tan-ta-ra-ta.

f

CAR. I ap-pear and I slay the Bull, With la-dies' ro-ses the ring is full. They

mf

CAR. cast their fans and their hearts be-fore the Tor-ea-do-ra-ble to-re-a-dor! O-

CAR. - la! O - la! O - la! O - la! O-

SOP. Ta - ran - ta - ra - ta, Ta - ran - ta - ra - ta, O-

TEN. Ta - ran - ta - ra - ta, Ta - ran - ta - ra - ta, O-

BASS. Ta - ran - ta - ra - ta, Ta - ran - ta - ra - ta, O-

CAR. - la! O - la! O - la! O - la! O - la!

SOP. - la! O - la! O - la! O - la! O - la! Ta - ran - ta - ra - tan - ra - ra - tan - ta - ra -

TEN. - la! O - la! O - la! O - la! O - la! Ta - ran - ta - ra - tan - ra - ra - tan - ta - ra -

BASS. - la! O - la! O - la! O - la! O - la! Ta - ran - ta - ra - tan - ra - ra - ta - ta - ra -

f

CAR. Oh, for I am the To - re - a - dor, I am fa - mous on ev - er - y

SOP. - ta!

TEN. - ta!

BASS. - ta!

mf

CAR. shore, There is no one that's worshipped more, In the pa - lace, or in the *po-*

CAR. *sa - da;* For the la - dies will blush be - fore The a - dor - a - ble To - re - a -

CAR.

dor, And a wel_come the ring will roar To its he_ro, the gal_lant Es_

CAR.

pa da.

f *ff*

CAR.

There is no one on earth to match my fame,

SOP.

f

Ta_

TEN.

f

Ta_

BASS.

f

Ta_

mf *f*

CAR. The brav-est of men at the bold-est game!

SOP. -ran-ta-ra-tan-ta-ra-ta, Ta-

TEN. -ran-ta-ra-tan-ta-ra-ta, Ta-

BASS. -ran-ta-ra-tan-ta-ra-ta, Ta-

mf *f*

CAR. The sol-dier hides in the ground to slay An

SOP. -ran-ta-ra-tan-ta-ra-ta.

TEN. -ran-ta-ra-tan-ta-ra-ta.

BASS. ran-ta-ra-tan-ta-ra-ta.

mf

CAR. un-seen en-e-my miles a-way; But hand to horn is the dead-ly war Of the

CAR. tor-ea-do-ra-ble To-re-a-dor. O-la! O-la! O-

SOP. Ta-ran-ta ra-ta,

TEN. Ta-ran-ta-ra-ta,

BASS. Ta-ran-ta-ra-ta,

CAR. -la! O-la! O-la! O-la! O-la! O-la! O-

SOP. Ta-ran-ta-ra-ta, O-la! O-la! O-la! O-la! O-

TEN. Ta-ran-ta-ra-ta, O-la! O-la! O-la! O-la! O-

BASS. Ta-ran-ta-ra-ta, O-la! O-la! O-la! O-la! O-

CAR. - la! Oh, for I am the To - re - a -

SOP. - la! Ta - ran - ta - ra - tan - ta - ra - tan - ta - ra - ta!

TEN. - la! Ta - ran - ta - ra - tan - ta - ra - tan - ta - ra - ta!

BASS. - la! Ta - ran - ta - ra - tan - ta - ra - tan - ta - ra - ta!

f *mf*

CAR. - dor, I am fa - mous on e - ve - ry shore. There is no one that's worshipp'd

CAR. more In the pal - ace or in the *po - sa - da;* For the

CAR. la - dies will blush be - fore The a - dor - a - ble To - re - a - dor, And a

CAR. wel_come the ring will roar To its he_ro the gal_lant Es_pa_da. For I am the To_re_a_dor, I am famous on e_ve_ry

SOP. For he is the To_re_a_dor, He is famous on e_ve_ry

TEN. For he is the To_re_a_dor, He is famous on e_ve_ry

BASS. For he is the To_re_a_dor, He is famous on e_ve_ry

ff

CAR. shore, There is no one that's worshipped more In the pal_ace or in the *po_sa_da.* For the

SOP. shore, There is no one that's worshipped more In the pal_ace or in the *po_sa_da.* For the

TEN. shore, There is no one that's worshipped more In the pal_ace or in the *po_sa_da.* For the

BASS. shore, There is no one that's worshipped more In the pal_ace or in the *po_sa_da.* For the

CAR. la-dies will blush be-fore The a-do-ra-ble To-re-a-dor, And a

SOP. la-dies will blush be-fore The a-do-ra-ble To-re-a-dor, And a

TEN. la-dies will blush be-fore The a-do-ra-ble To-re-a-dor, And a

BASS. la-dies will blush be-fore The a-do-ra-ble To-re-a-dor, And a

cres:

CAR. wel-come the ring will roar To its he-ro, the gal-lant Es-

SOP. wel-come the ring will roar To its he-ro, the gal-lant Es-

TEN. wel-come the ring will roar To its he-ro, the gal-lant Es-

BASS. wel-come the ring will roar To its he-ro, the gal-lant Es-

ff rall:

CAR. -pa - - - da.

SOP. -pa - - - da.

TEN. -pa - - - da.

BASS. -pa - - - da.

8

No. 5. QUARTET.– (Dora, Nancy, Mr Probitt, and Porter.)

"A RIDE IN THE PUFF-PUFF."

Words by PERCY GREENBANK.

Music by LIONEL MONCKTON.

Allegro.

Dora.

Piano.

f

DORA.

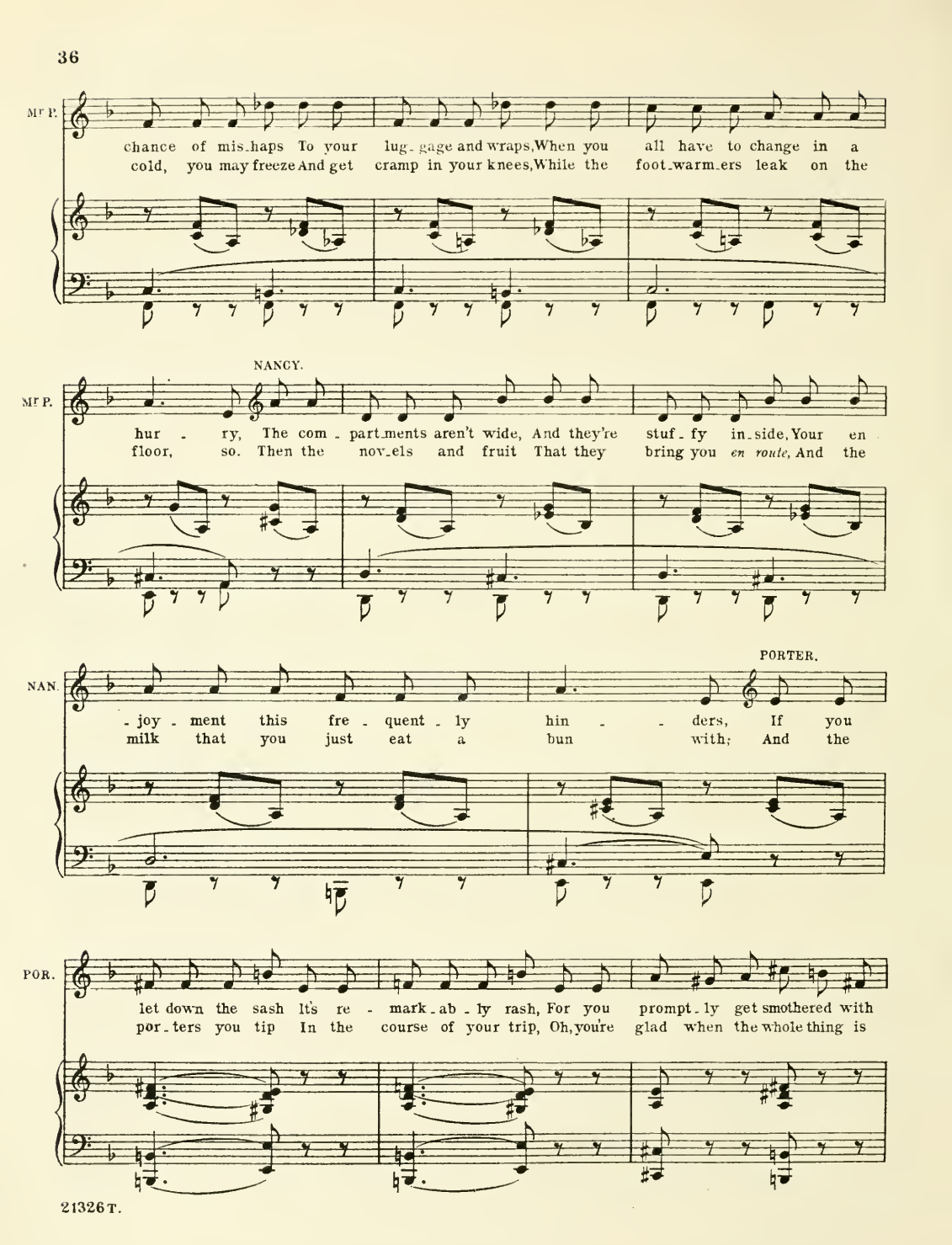
1. Oh, a jour_ney by train Is a
2. If you tra_vel by night Then your

p

Mr PROBITT.

DORA.

ter - ri - ble strain, I ob - ject to the fuss and the flur - ry, There's the
slum_bers are slight, For the rest of the pas_sen_gers snore, so, When it's


Mr P.
chance of mis_haps To your lug_gage and wraps, When you all have to change in a
cold, you may freeze And get cramp in your knees, While the foot_warm_ers leak on the
NANCY.
Mr P.
hur - ry, The com - part_ments aren't wide, And they're stuf_fy in_side, Your en
floor, so. Then the nov_els and fruit That they bring you *en route*, And the
PORTER.
NAN.
- joy - ment this fre - quent - ly hin - - ders, If you
milk that you just eat a bun with; And the
POR.
let down the sash It's re - mark_ab_ly rash, For you prompt_ly get smothered with
por_ters you tip In the course of your trip, Oh, you're glad when the whole thing is

TUTTI.

POR.

cin - ders. It's
done with. It's

mf *mf*

oh, for a ride in the puff - puff, Oh, for a jour - ney by
oh, for a ride in the puff - puff, Oh, for a jour - ney by

rail, The jolt - ing and shak - ing, will
rail, What ter - ri - ble ra - tions, you

set you all ach - ing, Your face will get dus - ty and pale, Your
get at the sta - tions, The sand - wich - es al - ways are stale, And

T.

hair will get aw - ful - ly rough - puff, If you're in - clined to be
ev - 'ry thing's frightful - ly tough - puff, Pas - sen - gers of - ten com -

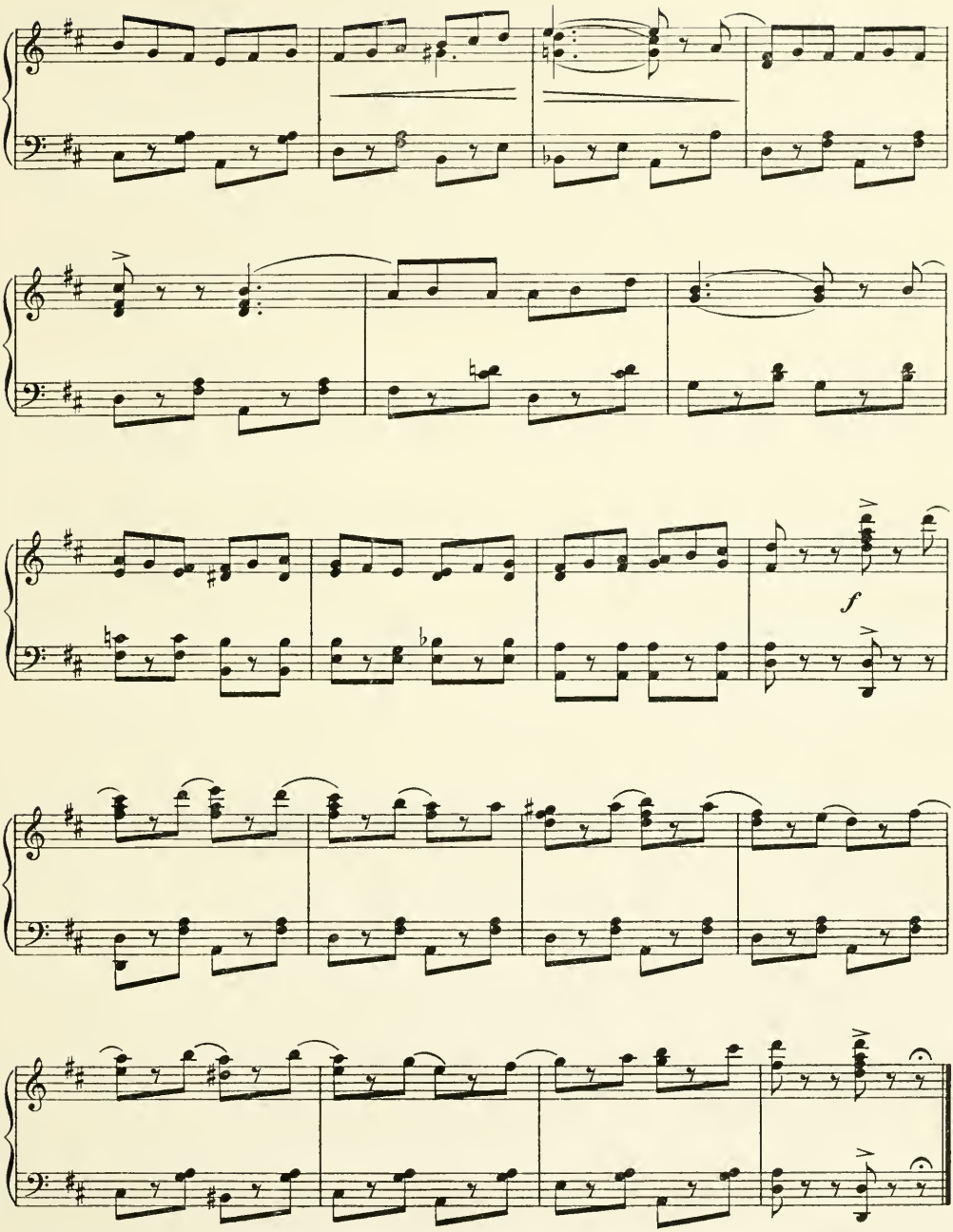
vain, You will be dis - tressed, For you don't look your best, When you've
- plain; You real - ly don't feel Quite in - clined for a meal, Till you've

been for a trip in the train. train.
fin - ish'd your trip in the

1. 2.

mf

DANCE.


f

No. 6. TRIO.—(Dora, Nancy, and Susan.)

"WON'T IT BE A LARK."

Words by
PERCY GREENBANK.

Music by
IVAN CARYLL.

Allegretto.

Piano.

f

DORA.

We're dear lit - tle girls, you

p

DORA.

know, And dear lit - tle lives we've led; But still, I'm a-fraid, each

DORA.

dear lit - tle maid Has brains in her dear lit - tle head.

NANCY.

And

NAN.

now for a day or so. One dear lit - tle maid's in - clined To

NAN.

try. if she can, A dear lit - tle plan She's got in her dear lit - tle mind.

DORA.

Oh, she and I and you Have such a — lot to do; And

NAN.

— Oh, she and I and you Have such a — lot to do; And

SUS.

Oh, she and I and you Have such a — lot to do; And

DORA. we must not Re - veal the plot, But try to keep it dark. I

NAN. we must not Re - veal the plot, But try to keep it dark. I

SUS. we must not Re - veal the plot, But try to keep it dark. I

DORA. think, be - fore we're done we're sure to have some fun, We

NAN. think, be - fore we're done we're sure to have some fun, We

SUS. think, be - fore we're done we're sure to have some fun, We

DORA. all a - gree, oh, won't it be, yes, won't it be a lark.

NAN. all a - gree, oh, won't it be, yes, won't it be a lark.

SUS. all a - gree, oh, won't it be, yes, won't it be a lark.

DORA. Yes, won't it be a lark!

NAN. Yes, won't it be a lark!

SUS. Yes, won't it be a lark!

f

SUSAN. (Pointing to NANCY.)

That dear lit - tle girl, to - day, As

p

SUS. part of her deep laid plan, Will don, more or less, A mas - cu - line dress And

NANCY. (Pointing to DORA.)

SUS. look like a dear lit - tle man. This o - ther will have to say That

NAN. she is a wife, you see; Her dear lit - tle friend will try and pre - tend Her

DORA. Oh, she and

NAN. dear lit - tle hus - band to be Oh, she and

SUS. Oh, she and

DORA. I and you Have such a lot to do; And we must not re -

NAN. I and you Have such a lot to do; And we must not re -

SUS. I and you Have such a lot to do; And we must not re -

DORA. -veal the plot But try to keep it dark. I think be -

NAN. -veal the plot But try to keep it dark. I think be -

SUS. -veal the plot But try to keep it dark. I think be -

DORA. -fore we're done We're sure to have some fun, We all a - gree Oh,

NAN. -fore we're done We're sure to have some fun, We all a - gree Oh,

SUS. -fore we're done We're sure to have some fun, We all a - gree Oh,

DORA. won't it be, Yes, won't it be a lark!

NAN. won't it be, Yes, won't it be a lark!

SUS. won't it be, Yes, won't it be a lark!

DORA. Yes, won't it be a lark!

NAN. Yes, won't it be a lark!

SUS. Yes, won't it be a lark!

DANCE.

p

f *p*

f

f

No. 7.

SONG (Archie.)

"EVERYBODY'S AWFULLY GOOD TO ME."

Words and Music by PAUL A. RUBENS.

Moderato.

Piano.

ARCHIE.

1. I'm an awf - 'lly sim - ple fel - low As I'm
2. Now I'm not a bit con - ceit - ed, But of

ARC.

sure you'll all a - gree; And I real - ly don't know what My va - rious
course I know my worth; I hav - en't got much gen - ius, But I'm

ARC.

friends can see in me. My ac - quaint - an - ces are end - less And their
sim - ply "full of birth;" I've got a bit of mo - ney, But my

ARC.

names I quite for-get, For one half I on-ly know by sight And the
friends are not un-kind, *I* think mo-ney's ra-ther vul-gar, But

ARC.

rest I've ne-ver met. But ev-'ry-bo-dy's awf-'lly good to
they don't seem to mind. Why, ev-'ry-bo-dy's awf-'lly good to

ARC.

me, Don't you know; I'm just a-bout as spoilt as I can
me, Don't you know; I'm just a-bout as spoilt as I can

ARC.

be, Don't you know. If I go out, say to Prin-ce's, and a-
be, Don't you know. I lent a chap a mon-key once, quite

ARC.

-lone I chance to dine, Why, it's ten to one I meet some dear old
in a friend-ly way, D'you know he ne-ver bo-thers me with

ARC.

Ox-ford friend of mine. Well, not on-ly does he join me, but he
of-fers to re-pay; Why, he ve-ry kind-ly bor-row'd something

ARC.

or-ders all the wine! Ev-'ry-bo-dy's awf-'lly good to me.
more the o-ther day! Ev-'ry-bo-dy's awf-'lly good to me.

ARC.

3. The
4. I

f *p*

ARC.

o - ther day out shoot - ing I was stand - ing near a friend; Some
know a lit - tle la - dy Who is ab - so - lute - ly sweet; I

ARC.

par - trid - ges came o - ver, But they flew the o - ther end; I
in - tro - duce her proud - ly, To each de - cent chap I meet; They

ARC.

tried to get a shot in And I shift - ed from my place, When my
all say they're de - light - ed, And it makes me feel so vain When I

ARC.

friend quite gai - ly blazed a - way And got me in the face!
hear them make ar - rangements To meet ve - ry soon a - gain! Oh,

ARC.

Ev'ry-body's awf'lly good to me, Don't you know; I'm just about as spoilt as I can
Ev'ry-body's awf'lly good to me, Don't you know; I'm just about as spoilt as I can

ARC.

be, Don't you know; It really was a most un-pleas-ant thing to have oc-cur'd, It was
be, Don't you know; One day I in-troduc'd her to a friend of mine call'd Brown, Well he

ARC.

my fault ab-so-lute-ly, for I quite obscur'd his bird. Still *he* did-n't lose his temper, why, he
ac-tual-ly look'd af-ter her while I was out of town. It was *so* un-self-ish of him, for he's

ARC.

ne-ver said a word! Ev-'ry-bo-dy's awf'lly good to me.
married too, is Brown! Oh, ev-'ry-bo-dy's awf'lly good to me.

Fine.

No 8. DUET.- (Susan and Gigg.)

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Allegretto.

Susan.

Piano.

f

SUS.

1. If
2. Now

p

SUS.

e - ver I mar - ry, my hus - band must be In some oc - cu - pa - tion at -
some - times I think I would mar - ry for choice An op - er - a sing - er, with

SUS.

- trac - tive to me; I'm sure I should dote on an ar - tist of note, With
beau - ti - ful voice, Whod work with the whole of his heart and his soul In

SUS.

won - der - ful ties and a vel - ve - teen coat!
ren - der - ing, say, a Wag - ner - i - an ròle.

f

GIGG.

Oh, that sort of man would - n't suit you a bit, He'd
For choos - ing a sing - er your *mo - tif* is *leit,* Re -

p

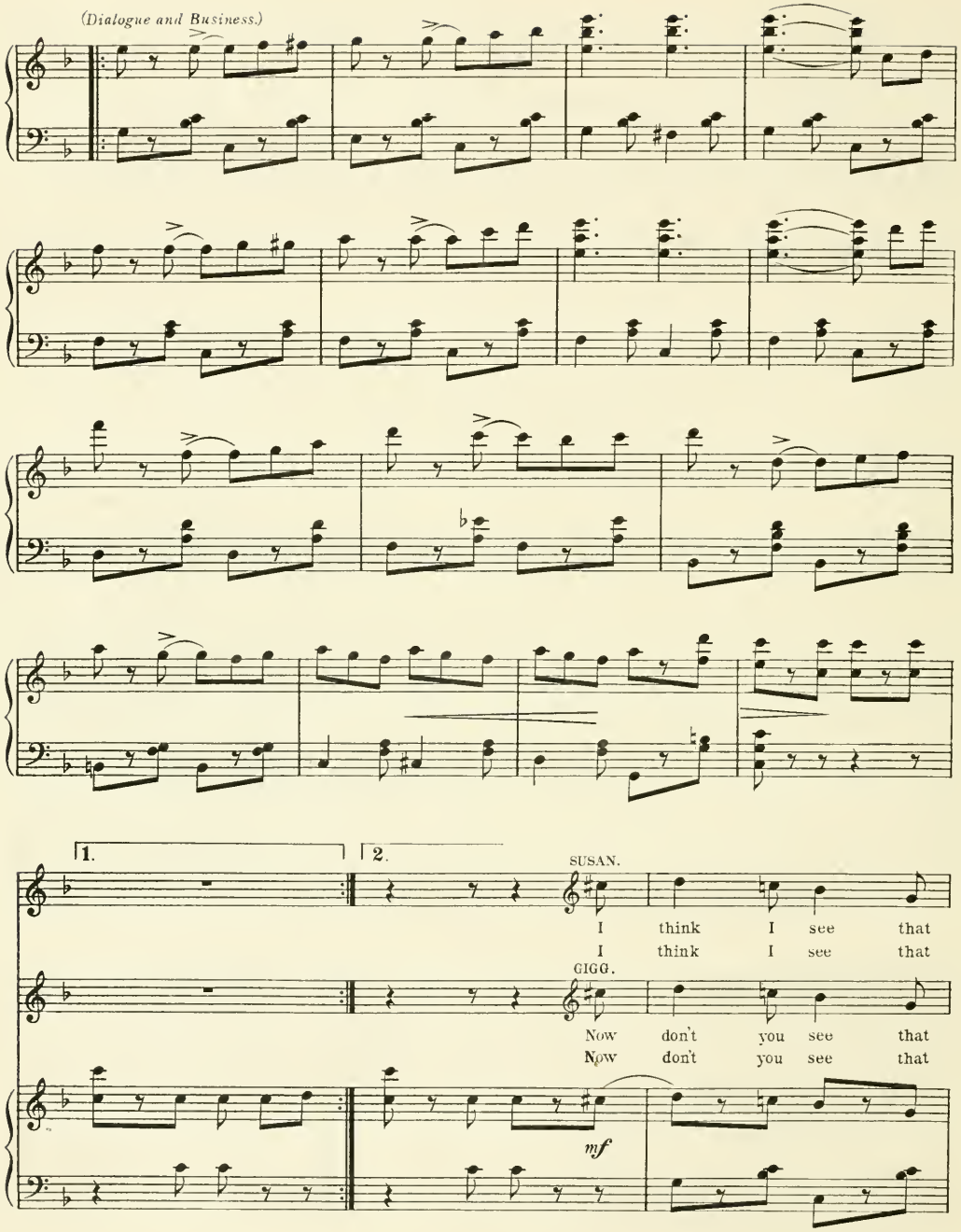
GIGG.

al - ways be try - ing to get you to sit, And paint - ing a - way for
- mem - ber that he would be out ev - 'ry night; The day - time, a - las! I

GIGG.

send - ing - in day; You know the A - ca - de - my o - pens in May!
fear he would pass Re - hear - sing ex - pres - sion in front of a glass.

p


(Dialogue and Business.)
1.
2.
SUSAN.
I think I see that
I think I see that
GIGG.
Now don't you see that
Now don't you see that
mf

SUS. I should be un - hap - py with such a ce - le - bri - tee, His
I should be un - hap - py with such a ce - le - bri - tee, Al -

GIGG. You would be un - hap - py with such a ce - le - bri - tee, His
You would be un - hap - py with such a ce - le - bri - tee, Al -

SUS. lan - guage ar - tis - tic, would fall ra - ther flat! I should - n't get on with a
- though he would pro - bab - ly ne - ver sing flat, I should - n't get on with a

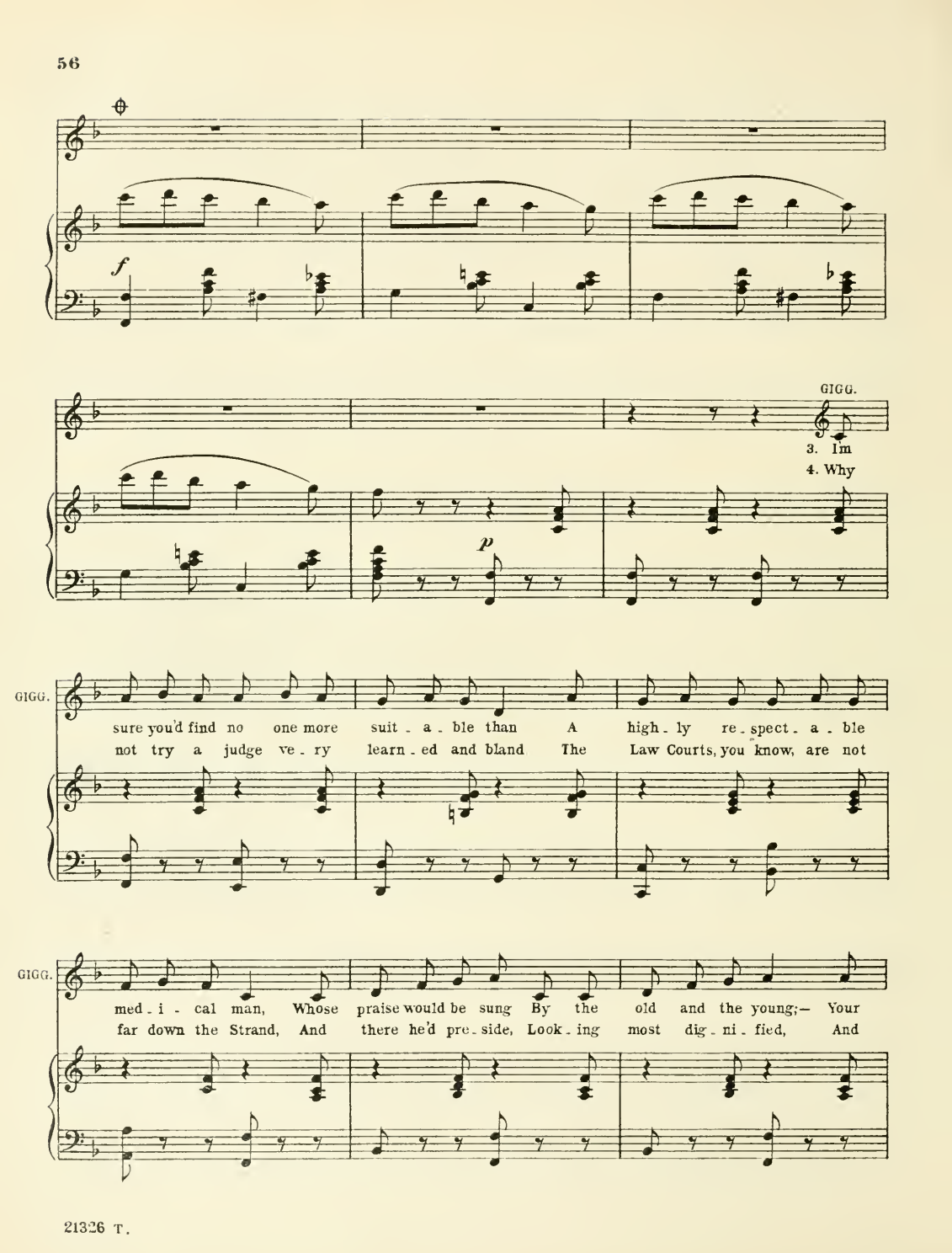
GIGG. lan - guage ar - tis - tic, would fall ra - ther flat! You would - n't get on with a
- though he would pro - bab - ly ne - ver sing flat, You would - n't get on with a

SUS. man like that!
man like that!

GIGG. man like that!
man like that!

f

D. C. 𝄋


f
GIGG.
3. I'm
4. Why
p
GIGG.
sure you'd find no one more suit - a - ble than A high - ly re - spect - a - ble
not try a judge ve - ry learn - ed and bland The Law Courts, you know, are not
GIGG.
med - i - cal man, Whose praise would be sung By the old and the young;— Your
far down the Strand, And there he'd pre - side, Look - ing most dig - ni - fied, And

GIGG.

pulse he would feel and ex - am - ine your tongue.
lis - ten while dif - fer - ent ca - ses were tried.

f

SUSAN.

Well, I should get dread - ful - ly jeal - ous, you know, For
Yes, jud - ges are won - der - ful per - sons, no doubt, But

p

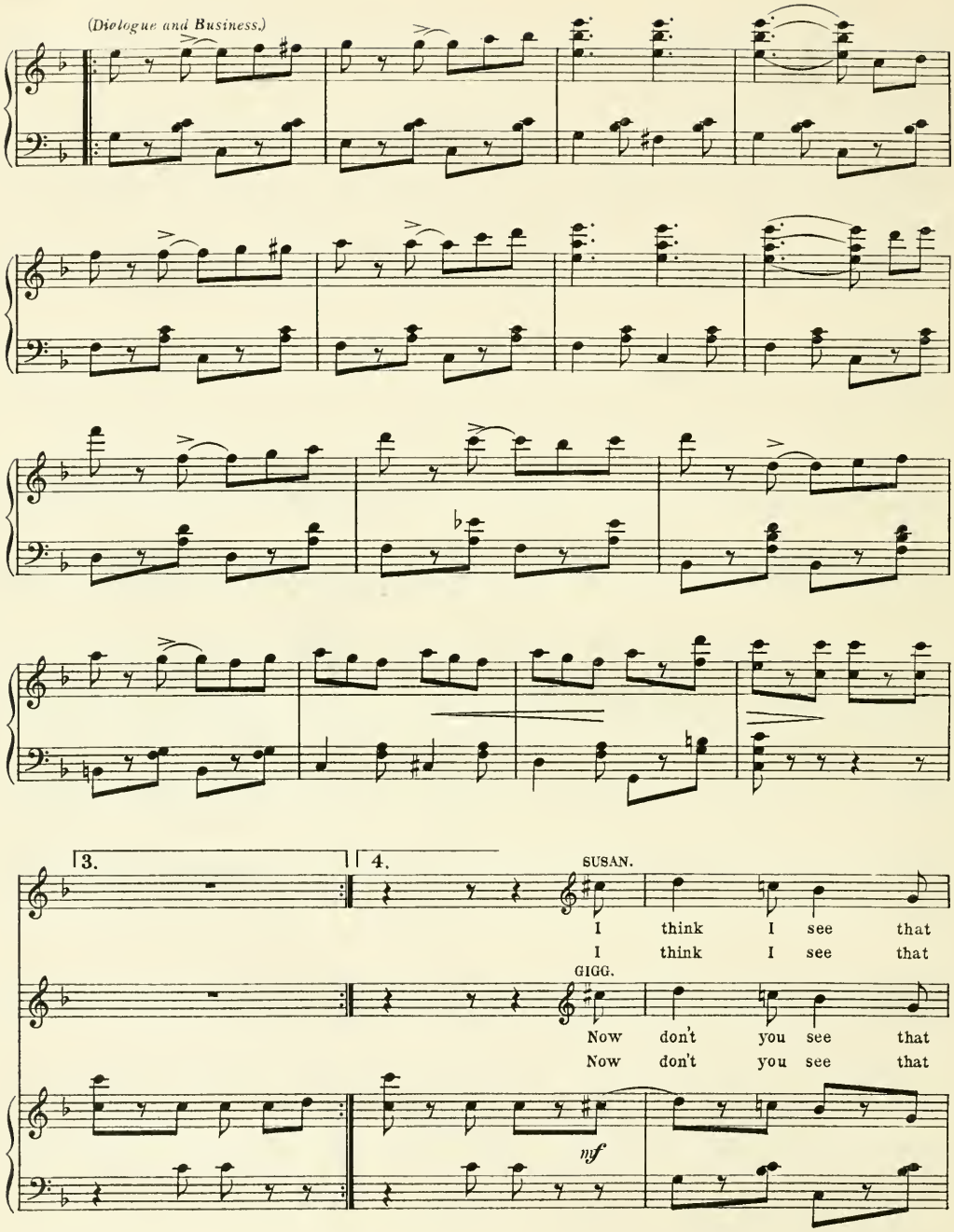
SUS.

pop - u - lar doc - tors are flirt - ed with so; Some la - dies, you see, Will
they've got a hab - it of find - ing things out; And I should ob - ject To

SUS.

ask them to tea, And ful - ly des - cribe what their symp - toms may be.
have him sus - pect, Sup - pos - ing my con - duct was not quite cor - rect.

p


(Dialogue and Business.)
3.
4.
SUSAN.
I think I see that
I think I see that
GIGG.
Now don't you see that
Now don't you see that
mf

SUS. I should be Un - hap - py with such a ce - le - bri - tee! With
I should be Un - hap - py with such a ce - le - bri - tee! He'd

GIGG. you would be Un - hap - py with such a ce - le - bri - tee! With
you would be Un - hap - py with such a ce - le - bri - tee! He'd

SUS. pa - tients he'd al - ways be hav - ing a chat, I should - n't get on with a
al - ways be find - ing out what I was at, I should - n't get on with a

GIGG. pa - tients he'd al - ways be hav - ing a chat, You would - n't get on with a
al - ways be find - ing out what you were at, You would - n't get on with a

SUS. man like that!
man like that!

GIGG. man like that!
man like that!

f

D. S.

No. 9. SONG.- (Pettifer) and CHORUS.

"MY ZOO"

Words by
PERCY GREENBANK.

Music by
IVAN CARYLL.

Piano.

PETTIFER.

When - e - ver you're my way, quite close to Rat-cliffe

PET.

High-way, Just look at my large stock-in - trade, I've

SOP.

trade, trade,

TEN.

trade, trade,

BASS.

trade, trade,

PET. all things on sale O! A win - kle or a whale O! I'll for - ward at

PET. once, car - riage paid. A lamb, or a li - on, I'm rea - dy to sup-

SOP. paid, paid.

TEN. paid, paid.

BASS. paid, paid.

f *p*

PET. -ply on De - mand, or a nice lit - tle bow- A

SOP. - wow, wow,

TEN. - wow, wow,

BASS. - wow, wow,

f *p*

PET. leo-pard first-rate, or a fine al - li - ga - tor, A mar-mo-set, an

PET. os-trich, A cam-el, or a cow.

SOP. or a cow, cow,

TEN. or a cow, cow,

BASS. or a cow, cow,

PET. You'll find that mine are not ——— At all ex - pen-sive terms, ———

SOP. cow.

TEN. cow.

BASS. cow.

mf

PET. — For ear - ly birds I've got — Some ex - tra spe - cial worms. —

PET. — And then I've safe and snug — A Po - lar bear or two, —

PET. — So poor old maids may get a hug In - side my zoo, zoo, zoo.

SOP. You'll find that

TEN. You'll find that

BASS. You'll find that

f

SOP. his are not At all ex - pen - sive terms. For ear - ly birds he's got

TEN. his are not At all ex - pen - sive terms. For ear - ly birds he's got

BASS. his are not At all ex - pen - sive terms. For ear - ly birds he's got

SOP. Some ex - tra spe - cial worms. And then he's safe and snug A Po - lar

TEN. Some ex - tra spe - cial worms. And then he's safe and snug A Po - lar

BASS. Some ex - tra spe - cial worms. And then he's safe and snug A Po - lar

SOP. bear or two. So poor old maids may get a hug In - side his zoo, zoo, zoo.

TEN. bear or two. So poor old maids may get a hug In - side his zoo, zoo, zoo.

BASS. bear or two. So poor old maids may get a hug In - side his zoo, zoo, zoo.

PET.

PET.

I've al_ways been no_ted, when com_pan_ies are

p

PET.

float_ed, For find_ing a nice gui_nea_pig, My

SOP.

pig, pig!

TEN.

pig, pig!

BASS.

pig, pig!

f *p*

PET. storks more or less - 'll re - call the Ho - tel Ce - cil, Their bills are so

PET. long and so big, Card-sharpers may meet. Ah! With such a cun-ning

SOP. big, big!

TEN. big, big!

BASS. big, big!

f

PET. chee - tah! And gam - blers can play ducks and drakes, If

SOP. drakes, drakes!

TEN. drakes, drakes!

BASS. drakes, drakes!

f *p*

PET. drunkards should roam there, they'll feel quite at home there, And e - ven strict ab -

PET. - stain - ers may see a lot of snakes,

SOP. lot of snakes, snakes,

TEN. lot of snakes, snakes,

BASS. lot of snakes, snakes,

PET. I've ra - vens black as night; There al - so may be seen

SOP. snakes!

TEN. snakes!

BASS. snakes!

f

PET.

— Some cock - a - toos in white, — Some par - rots red and green, —

PET.

— But all their splen-dour pales, — With my ma - caws in view; —

PET.

— I call them "Pink'uns" for their tails Are short and blue, blue, blue!

SOP.

He's ra - vens

TEN.

He's ra - vens

BASS.

He's ra - vens

f

SOP. black as night; There al - so may be seen Some cock - a - toos in white,

TEN. black as night; There al - so may be seen Some cock - a - toos in white,

BASS. black as night; There al - so may be seen Some cock - a - toos in white,

SOP. Some Par - rots red and green, But all their splen - dour pales, With his ma -

TEN. Some Par - rots red and green, But all their splen - dour pales, With his ma -

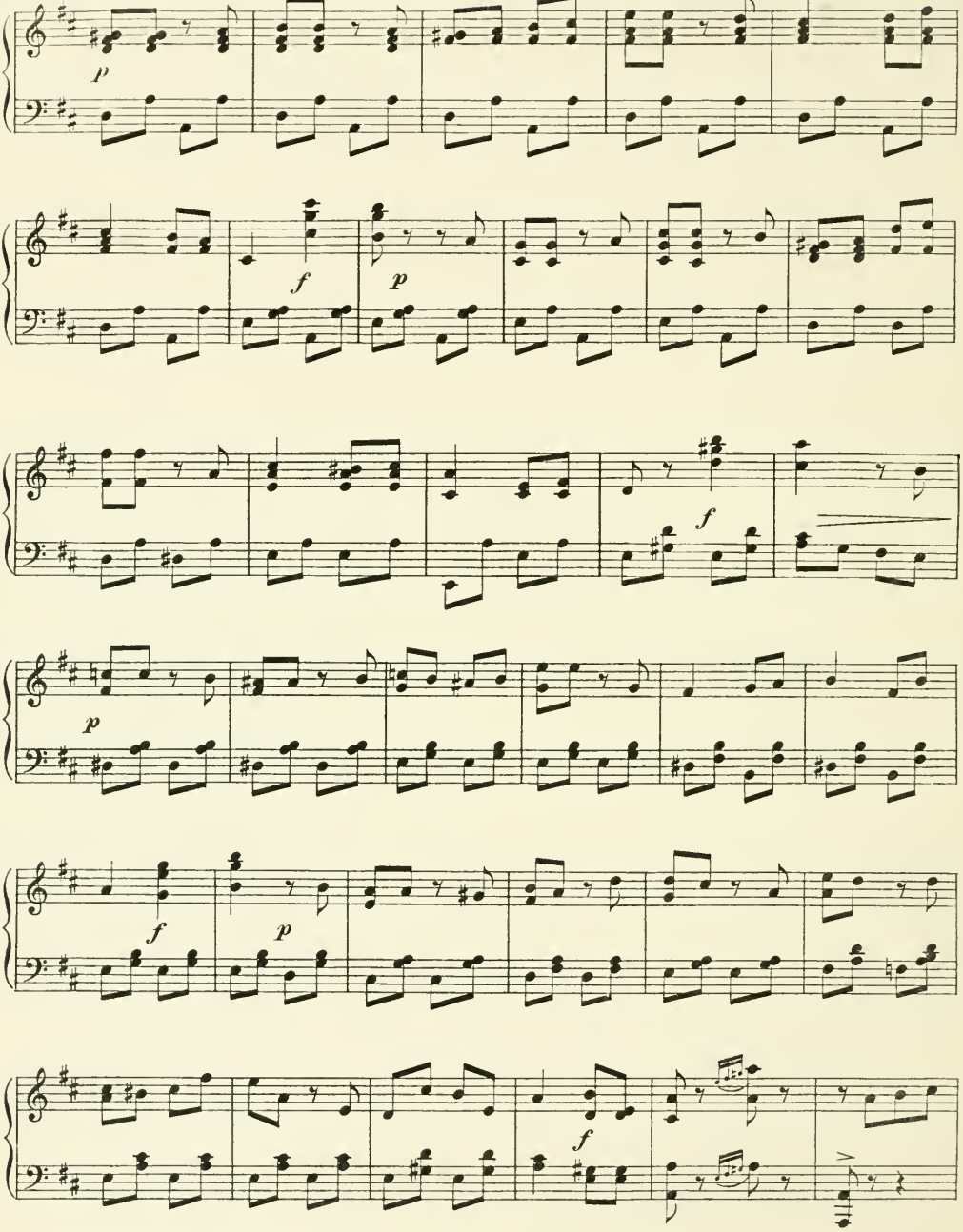
BASS. Some Par - rots red and green, But all their splen - dour pales, With his ma -

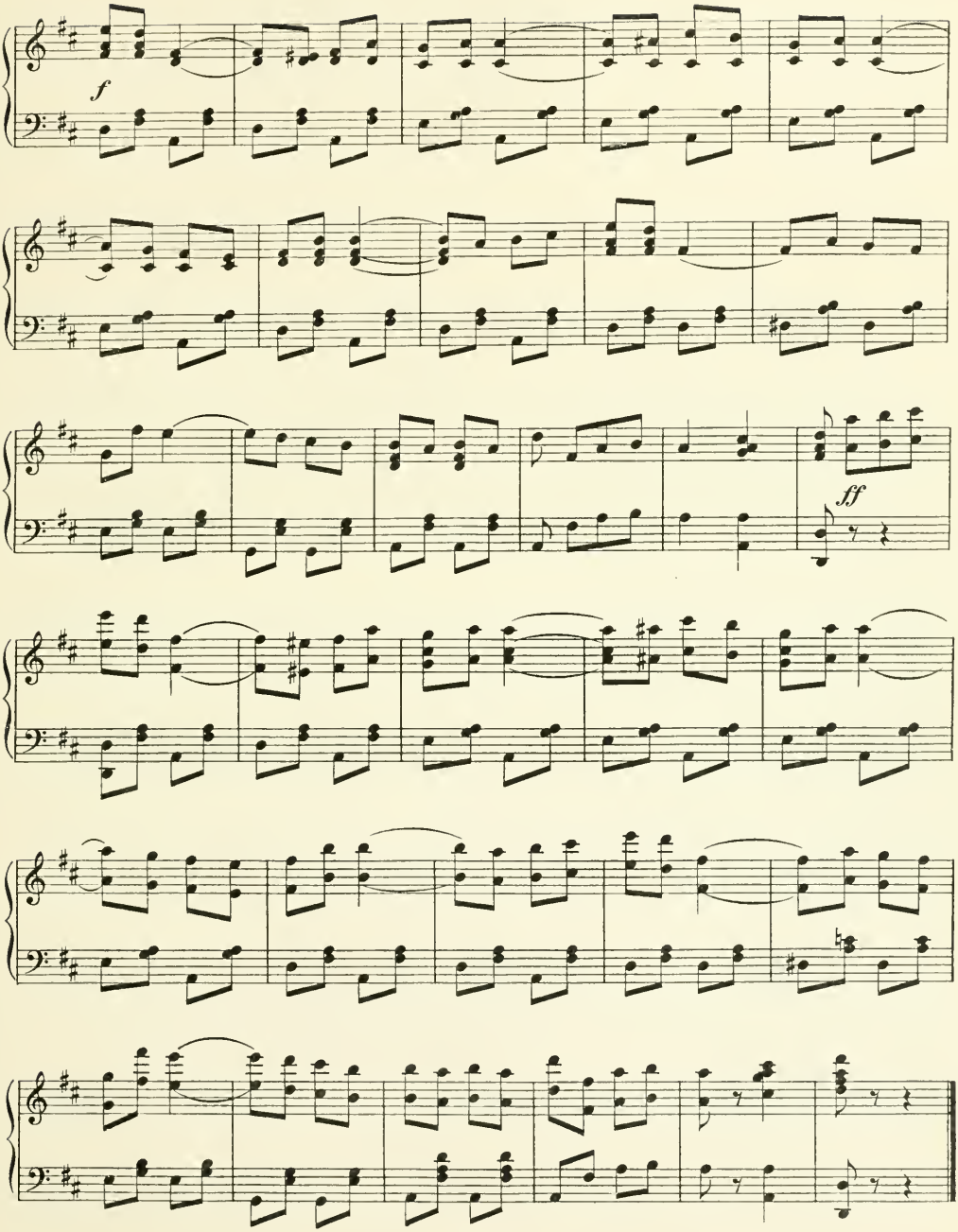
SOP. - caws in view, He calls them "Pink 'uns" for their tails are short and blue, blue, blue.

TEN. - caws in view, He calls them "Pink 'uns" for their tails are short and blue, blue, blue.

BASS. - caws in view, He calls them "Pink 'uns" for their tails are short and blue, blue, blue.

DANCE.




f
ff

№ 10. DUET.– (Dora and Nancy.)

"HUSBAND AND WIFE."

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegretto.

Dora.

Piano.

mf *p*

DORA. 1. Now I have mar - ried you, Sir! ____
DORA. 2. If you should look at a maid, ____

NANCY. Now I have mar - ried you, Mad - am! ____ DORA. We'll be a pair
NANCY. If I have care - less - ly kiss'd her, ____ DORA. I am not hard;

DORA. Such as were ne'er Heard of, since Eve and her Ad - am,
I can re - gard An - y such girl as a sis - ter!

NANCY. Just as o - a - ses oc - cur, DORA. Out in a wil - der - ness
NANCY. I too shall not be dis - mayd, KATE. Though at a man you may

DORA. a - rid, NANCY. We shall dis - play, What is the way,
wink so, DORA. You're ve - 'ry kind, If you don't mind

DORA. How to be hap - py though mar - ried.
How to be hap - py, I think so.

How to be hap - py though mar - ried.
You mean to try it? though mar - ried.

mf *rit.*

Tempo di Valse.

NANCY. I will come home to tea, DORA. I'll make the
NANCY. I'll ne - ver beat my wife DORA. I'll ne - ver

p

tea for you, NANCY. I may be late,
scold my boy! NANCY. If o - ther chaps

NAN. Sev - en, or Eight, DORA. I will sit up till half past
Like her, per - haps, NANCY. That will not spoil her hus - band's

NAN. two, KATE. If I re - turn at three
joy. DORA. So we will pass our life

NANCY. Flushed with un - ru - ly mirth, _____ DORA. Nev - er you fear I'll
NANCY. Flirt - ing for all we're worth _____ DORA. Mer - ry at heart and

DORA. laugh with you, dear, The hap - pi - est pair on earth, _____
al - ways a - part, The hap - pi - est pair on

NAN. The hap - pi - est pair on earth, _____
The hap - pi - est pair on

DORA. earth. _____ The hap - pi - est pair,

NAN. earth. _____ The hap - pi - est pair,

mf

DORA. The hap - pi - est pair, Ah! Ah! Ah!

NAN. The hap - pi - est pair, Ah! Ah! Ah!

DORA. The hap - pi - est pair, The hap - pi - est pair

cres:

NAN. The hap - pi - est pair, The hap - pi - est pair

cres:

cres:

DORA. on earth.

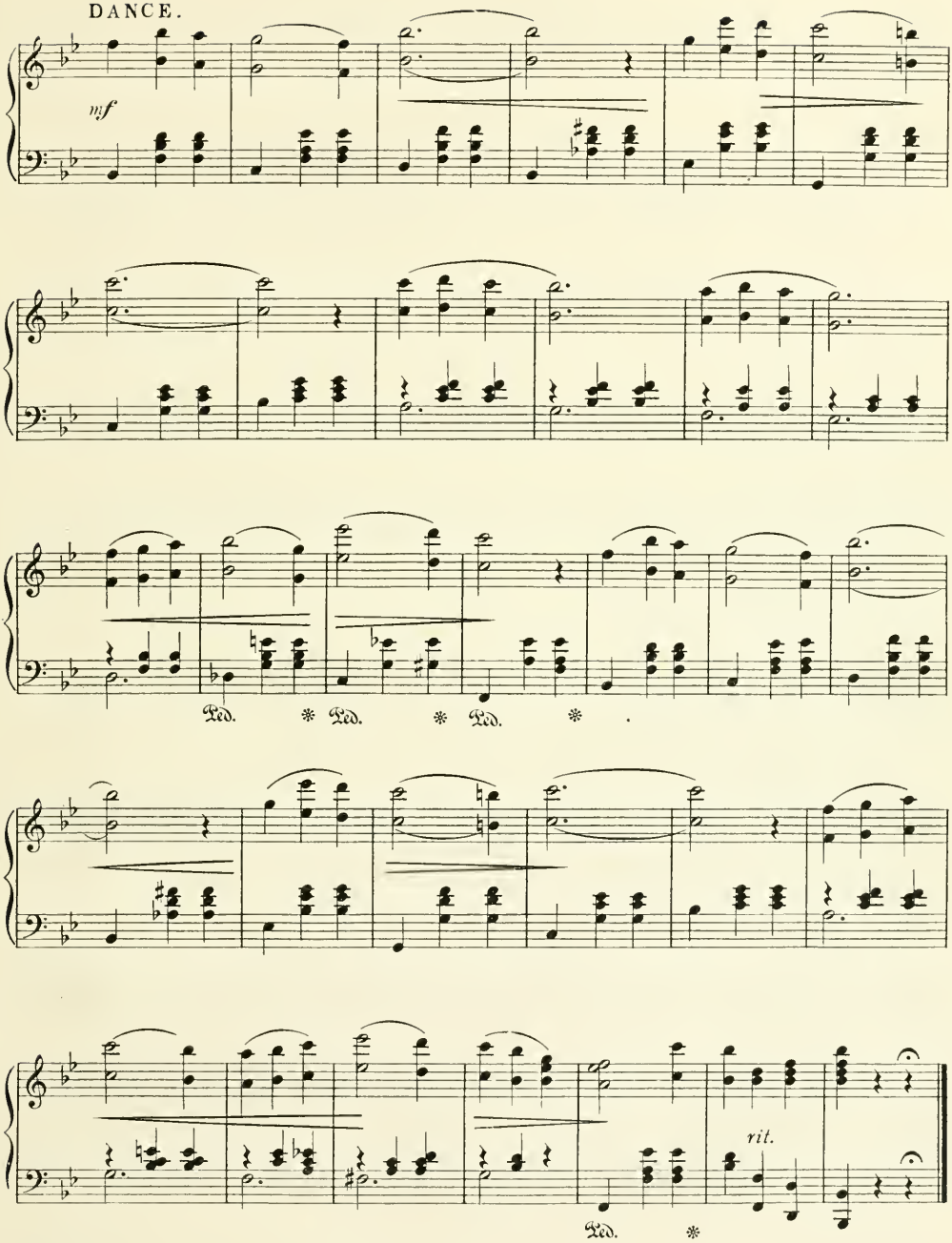
f

NAN. on earth.

f

f

DANCE.



№ 11. QUARTET.- (Dora, Nancy, Gus, and Archie.)

"ESPAÑA."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegretto.

Piano.

NANCY.

A - way to Es - pa - ña, To - day or Ma -

NAN.

- na - ña, That's Span - ish, you know. for "to - mor - row,"

DORA.

We'll

DORA.

sit in the fore rows Of Pla - za de to - ros, And gaze on the

ARCHIE.

ORA

bull-fight with sor - row. Then hey! for Le - ri - da, And

RCH.

ol - la pod - ri - da, Ma - drid, and Se - ville, and San - to - na!

GUS.

The mer - ry man - til - la, The gal - lant gue - ril - la, And

GUS.

beau - ties of bright Bar - ce - - lo - na.

NAN. *f* Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

DORA. *f* Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

ARCH. *f* Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

GUS. *f* Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

f

NAN. Pra - do, mer - ry. Wo - man and man go In for— fan - dan - go,

DORA. Pra - do, mer - ry. Wo - man and man go In for— fan - dan - go,

ARCH. Pra - do, mer - ry. Wo - man and man go In for— fan - dan - go,

GUS. Pra - do, mer - ry Wo - man and man go In for— fan - dan - go,

NAN. Smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

DORA. Smoking a Co - lo - ra - do, ve - ry Come where the gay Gi - ta - ña,

ARCH. Smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

GUS. Smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

NAN. jo - king! Lighting a real Ca - ba - ña, smo - king, Joins the to - re - ro

DORA. jo - king! Lighting a real Ca - ba - ña, smo - king, Joins the to - re - ro

ARCH. jo - king! Lighting a real Ca - ba - ña, smo - king, Joins the to - re - ro

GUS. jo - king! Lighting a real Ca - ba - ña, smo - king, Joins the to - re - ro

NAN. In a bo - le - ro, vi - va, Vi - va Es - pa - - ña.

DORA. In a bo - le - ro, vi - va, Vi - va Es - pa - - ña.

ARCH. In a bo - le - ro, vi - va, Vi - va Es - pa - - ña.

GUS. In a bo - le - ro, vi - va, Vi - va Es - pa - - ña.

f

NANCY.

A - cross the *fron* - *ter* - *a*, The gay *cri* - *a* -

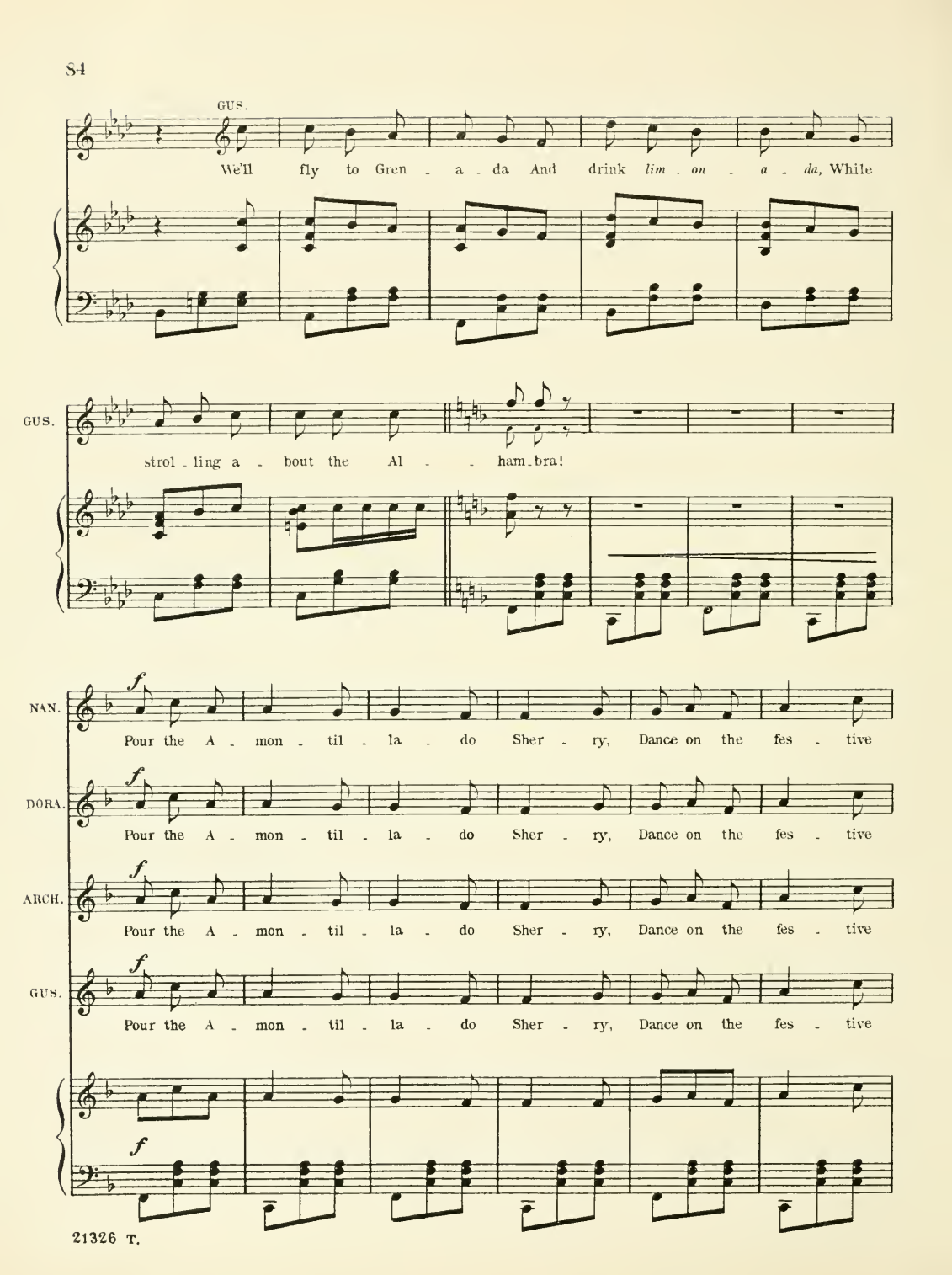
p

NAN. -der - a Will bring us Tor - til - las and Xe - res. DORA. Oh,

DORA. best on the whole is A dish of fri - jo - les, A food that is

DORA. fit for the fai - ries! ARCHIE. And if down at Ca - diz A

ARCH. hun - dred in shade is The heat by Ne - gret - ti and Zam - bra,—


GUS.
We'll fly to Gren - a - da And drink lim - on - a - da, While
GUS.
strol - ling a - bout the Al - - ham - bra!
NAN.
Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive
DORA.
Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive
ARCH.
Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive
GUS.
Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

NAN. Pra - do, mer - ry. Wo - man and man go In for— fan - dan - go

DORA. Pra - do, mer - ry. Wo - man and man go In for— fan - dan - go

ARCH. Pra - do, mer - ry. Wo - man and man go In for— fan - dan - go

GUS. Pra - do, mer - ry. Wo - man and man go In for— fan - dan - go

NAN. smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

DORA. smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

ARCH. smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

GUS. smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña.

jo - king! Light-ing a real Ca - ba - ña, smo - king, Joins the to - re - ro

jo - king! Light-ing a real Ca - ba - ña, smo - king, Joins the to - re - ro

jo - king! Light-ing a real Ca - ba - ña, smo - king, Joins the to - re - ro

jo - king! Light-ing a real Ca - ba - ña, smo - king, Joins the to - re - ro

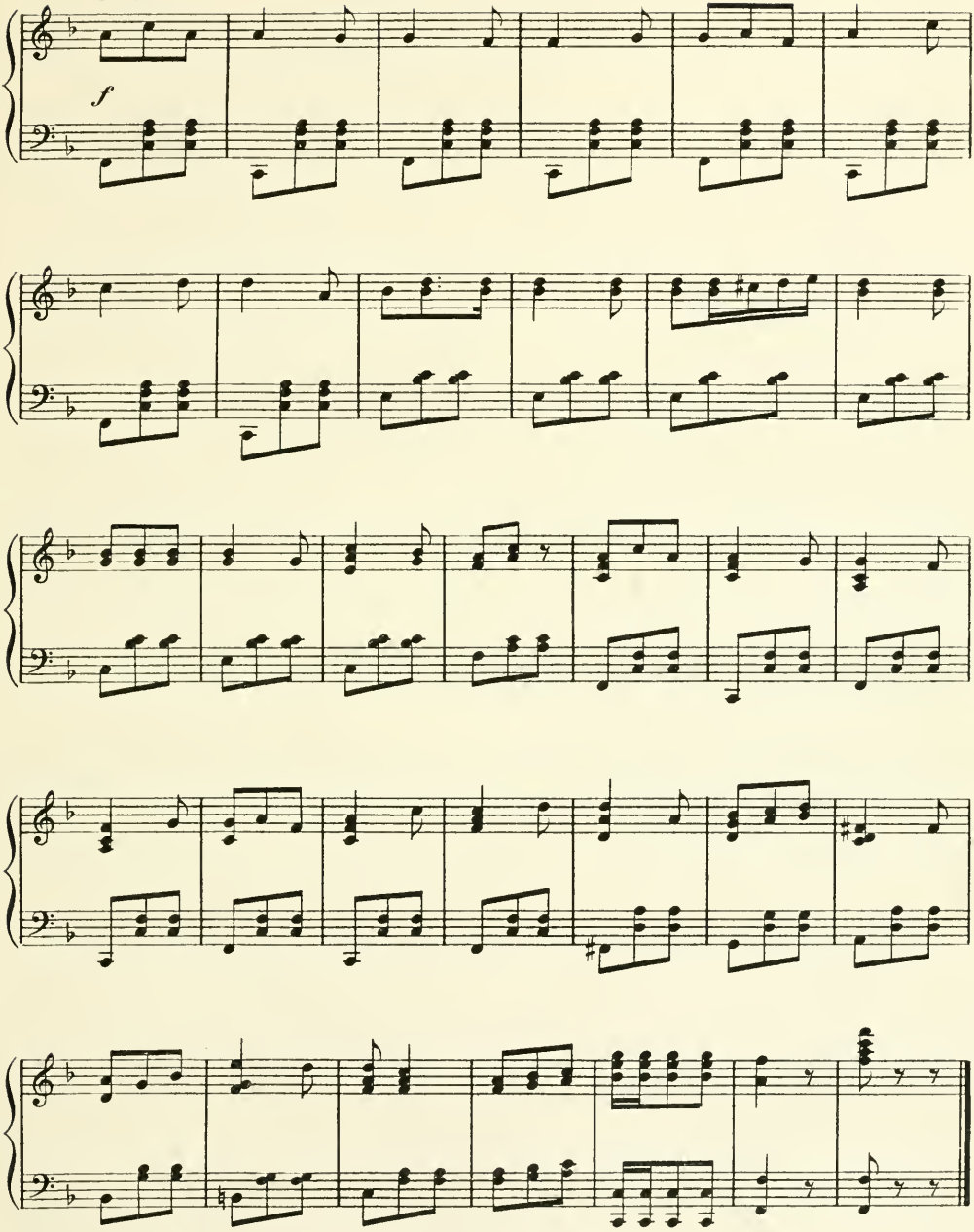
In a bo - le - ro, vi - va, Vi - va Es - pa - - - ña.

In a bo - le - ro, vi - va, Vi - va Es - pa - - - ña.

In a bo - le - ro, vi - va, Vi - va Es - pa - - - ña.

In a bo - le - ro, vi - va, Vi - va Es - pa - - - ña.

DANCE.



No. 12.

SONG.-(Nancy) and CHORUS.

"THE LANGUAGE OF THE FLOWERS."

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Moderato.

Nancy.

Piano.

mf

NAN.

1. If you want to show your passion in a flor_al kind of fashion, You must
2. Then to prove that your af_fec_tion will not fail, you make se_lec_tion Of a

p

NAN.

choose the pro_per blooms for your bou_quet. There are sev_er_al I know of, with a
vi_o_let of deep de_lic_ious blue; And a pan_sy, for the lat_ter may throw

NAN.

poco rit:

mean_ing *à pro_pos* of Just the sort of thing that lov_ers like to
light up_on the mat_ter, It will say to her, "My thoughts are all of

poco rit:

a tempo

NAN.

say Though of feelings rather rashful, Yet you can't help feel - ing bash - ful, Now a
you!" Then I real - ly don't see why you, If you chance to have it by you, Shouldn't

a tempo

NAN.

pe - o - ny that word will re - pre - sent; Then a
send a bit of sweet for - get - me - not, And, un -

NAN.

ve - ry choice car - na - tion will ex - press your ad - mir - a - tion, And I'm
- less you think that it - 'll be sug - ges - tive, add a lit - tle Piece of

poco rit:

NAN.

sure the girl will ga - ther what is meant.
dain - ty or - ange blos - som to the lot.

poco rit:

NAN.

Ev - 'ry flow'r has a mean - ing, more or less, That is not so ve - ry dif - fi - cult to
Ev - 'ry flow'r has a mean - ing, more or less, That is not so ve - ry dif - fi - cult to

NAN.

guess. If you love a mai - den dear - ly, but you
guess. If you love a mai - den dear - ly, but you

NAN.

don't know what to say, I ad - vise you just to send the girl a
don't know what to say, I ad - vise you just to send the girl a

CHORUS.
SOPRANO & CONTRALTO.

NAN.

beau - ti - ful bou - quet Ev - 'ry flow'r has a
beau - ti - ful bou - quet Ev - 'ry flow'r has a

mf

CHO.

guess,

meaning, more or less, That is not so ve - ry dif - fi - cult to guess, you may guess, If you
meaning, more or less, That is not so ve - ry dif - fi - cult to guess, you may guess, If you

NANCY.

I ad -
I ad -

CHO.

love a mai - den dear - ly And you don't know what to say, We ad -
love a mai - den dear - ly And you don't know what to say, We ad -

NAN.

- vise you Just to send the girl a beau - ti - ful bou - quet!
- vise you Just to send the girl a beau - ti - ful bou - quet!

CHO.

- vise you Just to send the girl a beau - ti - ful bou - quet!
- vise you Just to send the girl a beau - ti - ful bou - quet!

mf

NAN.

3. Now this sort of con - ver - sa - tion ought to

NAN.

meet with ap - pro - ba - tion From those gen - tle - men who ve - ry of - ten

NAN.

find That their fan - cy's ra - ther fic - kle, and they

NAN.

poco rit:

get in - to a pic - kle Just be - cause they real - ly can't make up their

poco rit:

a tempo

NAN. mind. On a mai-den you may shower a-ny sen-ti-men-tal flow-er, Of the

a tempo

NAN. con-se-quen-ces do not be a-fraid, She can-

NAN. -not get sat-is-fac-tion in a breach of prom-ise ac-tion, For your

poco rit:

NAN. gifts are all so li-a-ble to fade.

poco rit:

a tempo

NAN. If you've sent her a note of an - y sort, It may be pro-duc'd as ev - i-dence in

NAN. court, And some ra - ther hea - vy dam - a - ges per -

NAN. - haps you'll have to pay, But there's no - thing com - pro - mi - sing in a

CHORUS.
SOPRANO & CONTRALTO.

NAN. beau - ti - ful bou - quet. If you've sent her a

f

CHO.

court,

note of an - y sort, It may be produc'd as ev - i - dence in court; dence in court, And some

NANCY.

But there's

CHO.

ra - ther hea - vy dam - a - ges per - haps you'll have to pay, But there's

NAN.

no - thing com - pro - mi - sing in a beau - ti - ful bou - quet!

CHO.

no - thing com - pro - mi - sing in a beau - ti - ful bou - quet!

mf

№ 13. SCENA.- (Teresa and Gigg.)

Words by
PERCY GREENBANK.

Music by
IVAN CARYLL.

Allegretto.

Piano.

f

Ped. ✻ Ped. ✻

TERESA.

Oh, Se - ñor, pray Be bold of heart, Do

p

TER.

not de - lay, But make a start. 'Twill be your loss If you don't

TER.

seize This chance to cross The Py - re - nees. You

TER.

must con - fess You're not a - ware — What hap - pi - ness A - waits you

TER.

there A dream of joy Your life will be, — Ah,

TER.

be not — coy, But — come with — me. —

rall: *A la Havanaise.*

TER.

— For there both by day and night Ma - ny at -

TER.

- tractions in - vite; All o - ther dreams of de - light They will e - clipse. Come where the

TER.

sky is a - glow, Warm are the breez - es that blow, Come where the

TER.

or - an - ges grow. Al - so the pips. Think of the old Spanish wine, Sure - ly that's

TER.

quite in your line, Fla - vour ex - ceed - ing - ly fine, Splen - did bou -

TER.

- quet, Se - ñor, be bash - ful no more, You've ne - ver

TER.

been there be - fore; Lis - ten to me, I im - plore, Ah, do come a - way.

T

Tempo I.

f

Ped. ✻ Ped. ✻

TER.

When they've the chance Fair la-dies will ——— With

p

TER.

ten-der glance Your sen-ses thrill. The hot blood through Their veins will

TER.

run; ——— You'll find that you Their hearts have — won. A

TER.

soft ca - ress They'll of - ten try To

TER.

give, un - less There's some - one by: In - deed, how can They cal - lous

TER.

be When such a man As you they

TER.

rall:

see? If you ob -

rall:

À la Havanaise.

TER. -serve ev - 'ry style In which a maid - en can smile, It might be

GIGG. well worth your while, Well, so it might. TERESA. Think of the lan-guish-ing eyes, Of most re-

TER. -mark - a - ble size, Gaz - ing at you in sur - prise, GIGG. This is all

GIGG. right! TERESA. If round your neck you should feel Li - ly white

TER. arms soft - ly steal, Would you ob - ject a great deal? GIGG. Oh, no, not

TER. We're just in time for the train, Let's go to - ge-ther to Spain, For I have

GIGG. me! We're just in time for the train, Let's go to - ge-ther to Spain, For you have

TER. made it quite plain There is lots there to_____ see.

GIGG. made it quite plain There is lots there to see.

Allegro. DANCE.

f

10

f

8

No. 14. FINALE-ACT I.

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro molto.

Carajolo.

Piano.

ff

Hear me, Am - e - lia! When you saw me late - ly Ap - pear - an - ces might seem a - gainst me great - ly! The la - dy loved me, but I mere - ly kissed her, To

CAR.

MRS H.

f They did!

PET.

f They did!

CAR. show that I re - gard her as a sis - ter! And

MRS H. Oh, dear!

PET. Oh, dear!

CAR. must I plead in vain? The brav - est man in

CAR. Spain, The brav - est man in Spain.

Andantino.

mf

ETHEL.

Oh, do not be hard on your lov - er, He's

p

ETH. sor - ry for what he has done; For - get what you

ETH. chanced to dis - cov - er, And life will be bright as the sun.

ETH. Your na - tur - al jea - lou - sy smoth - er, And hap - pi - er

ETH. days may be - gin; But wed him, or mar - ry a - noth - er, Or

BRIDESMAIDS.

ETH. where do the brides-maids come in? Oh, look

mf

BRI. on the tears he is shed-ding, Oh, pi-ty his pas-sion-ate

BRI. pain. You asked us to come to your

BRI. wed-ding, You of-fered to take us to Spain. You

BRI. or-dered us dres-ses and brooch-es And now will you

BRI. tear them a - way? Oh! think of the cake and the

Ped. * Ped. *

BRI. coa - ches, And come and be mar - ried to - day!

Ped. * Ped. *

Allegro molto.

PETTIFER. Well, there

f *p* *p*

PET. pos - sib - ly may, (some day) Be a call for the ser - vice you

PET. ten - der; And your bri - dal ar - ray (some day) Will ap -

FULL CHORUS.

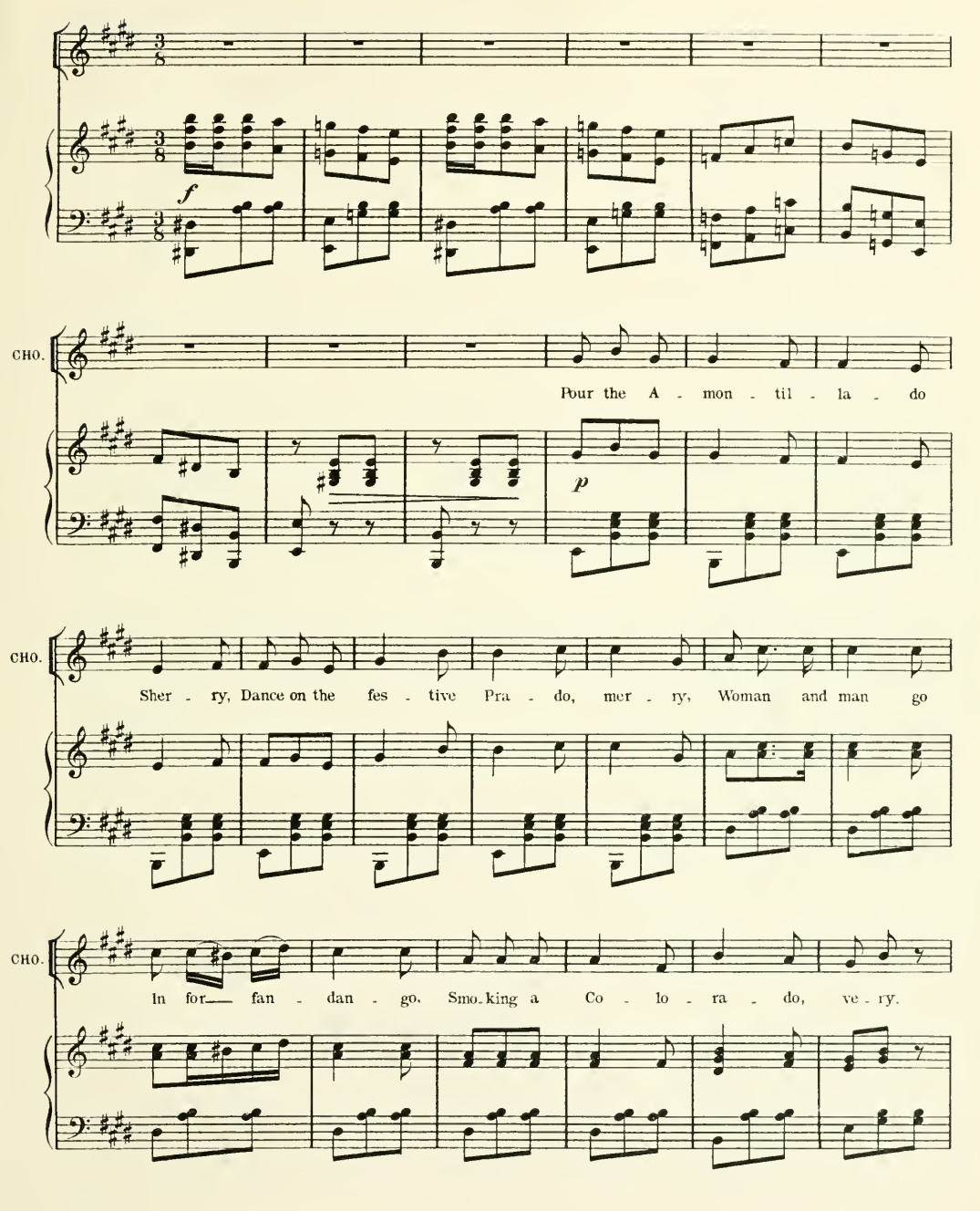
PET. -pear in ad - di - tion - al splen - dour. Then with rea - di - ness gay (some

CHO. day) We'll go through ad - dit - tion - al shop - pings, And as

CHO. fresh as the May, (some day,) We'll fol - low our dear Mrs Hoppings.

f

CHO. (All laugh) (some day!)


f
CHO.
Pour the A - mon - til - la - do
p
CHO.
Sher - ry, Dance on the fes - tive Pra - do, mer - ry, Woman and man go
CHO.
In for— fan - dan - go, Smo-king a Co - lo - ra - do, ve - ry.

SOP. Come where the gay Gi - ta - ña, jok - ing, Light - ing a real Ca -

TEN. Come where the gay Gi - ta - ña, jok - ing, Light - ing a real Ca -

BASS. Come where the gay Gi - ta - ña, jok - ing, Light - ing a real Ca -

f

SOP. - ba - ña, smok - ing, Joins the to - re - ro In a bo - le - ro,

TEN. - ba - ña, smok - ing, Joins the to - re - ro In a bo - le - ro,

BASS. - ba - ña, smok - ing, Joins the to - re - ro In a bo - le - ro,

CAR. O - la! O - la!

SOP. vi - va, Vi - va Es - pa - - - ña! Ta -

TEN. vi - va, Vi - va Es - pa - - - ña! Ta -

BASS. vi - va, Vi - va Es - pa - - - ña! Ta -

CAR. O - la! O - la! O - la! O - la! O -

SOP. - ran - ta - ra - ta, Ta - ran - ta - ra - ta, O - la! O - la! O -

TEN. - ran - ta - ra - ta, Ta - ran - ta - ra - ta, O - la! O - la! O -

BASS. - ran - ta - ra - ta, Ta - ran - ta - ra - ta, O - la! O - la! O -

CAR. - la! O - la! O - la! Oh! for I

Allegro.

SOP. - la! O - la! O - la! Ta - ran - ta - ra - tan - ra - ra - tan - ta - ra - ta!

TEN. - la! O - la! O - la! Ta - ran - ta - ra - tan - ra - ra - tan - ta - ra - ta!

BASS. - la! O - la! O - la! Ta - ran - ta - ra - tan - ra - ra - tan - ta - ra - ta!

Allegro.

CAR. am the To - re - a - dor, I am fa - mous on ev - e - ry shore, There is

CAR. no one that's worshipped more In the pal - ace, or in the *Po - sa - da;* For the

NANCY.

NAN. la - dies will blush be - fore The a - dor - a - ble To - re - a - dor, And a

NAN. wel - come the ring will roar To its he - ro, the gal - lant *Es - pa* - - - -

NAN. - da.

SOP. For he is the To - re - a - dor, He is

TEN. For he is the To - re - a - dor, He is

BASS. For he is the To - re - a - dor, He is

SOP. fa - mous on ev - e - ry shore, There is no one that's worshipped more In the

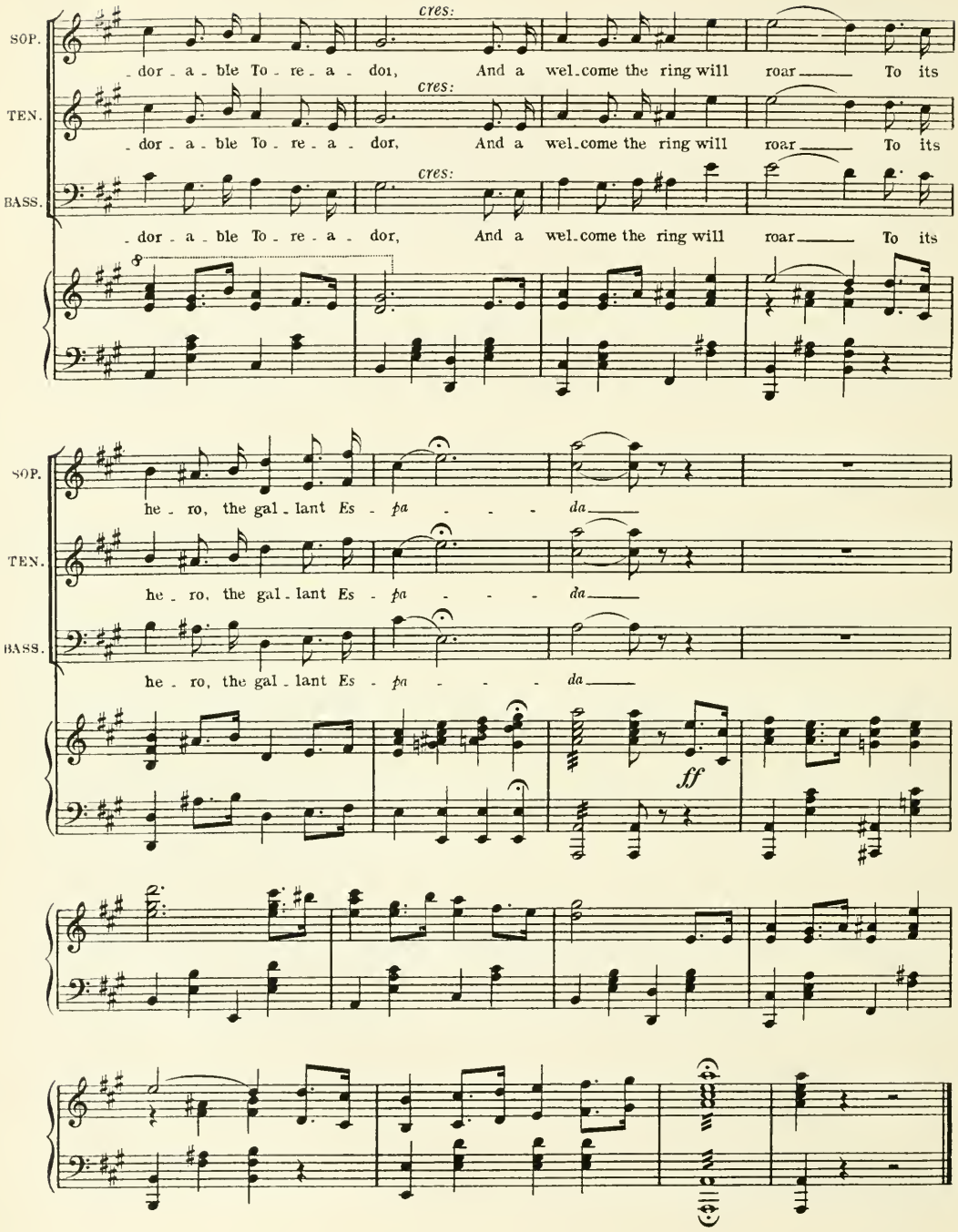
TEN. fa - mous on ev - e - ry shore, There is no one that's worshipped more In the

BASS. fa - mous on ev - e - ry shore, There is no one that's worshipped more In the

SOP. pal - ace, or in the po - sa - da, For the la - dies will blush be - fore The a -

TEN. pal - ace, or in the po - sa - da, For the la - dies will blush be - fore The a -

BASS. pal - ace, or in the po - sa - da, For the la - dies will blush be - fore The a -


SOP.
TEN.
BASS.
cres:
dor - a - ble To - re - a - dor, And a wel - come the ring will roar To its
he - ro, the gal - lant Es - pa - - - da
ff

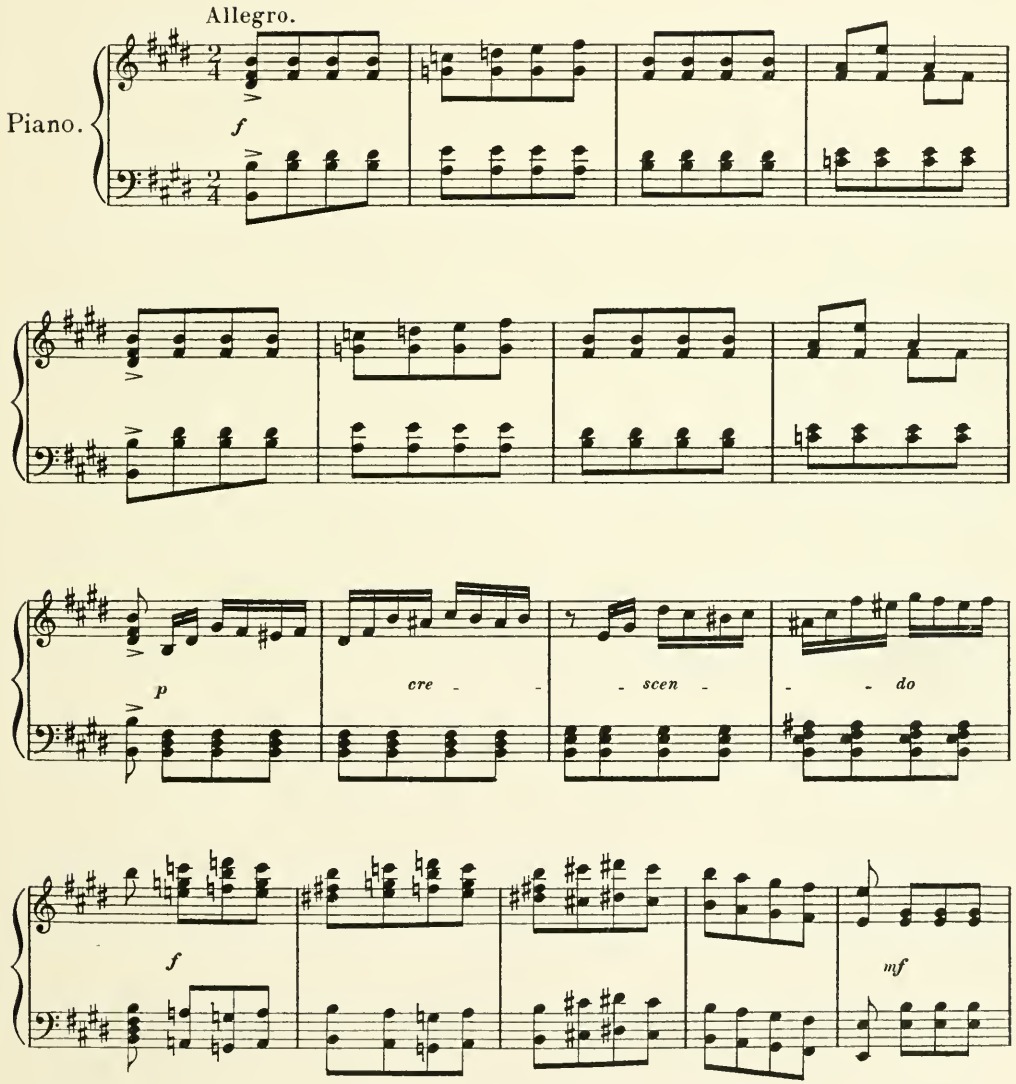
END OF ACT I.

Act II.

No. 15. OPENING CHORUS.

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.



SOP. *f* With all the town in bright ar - ray Up - on this most aus - pi - cious

TEN. *f* With all the town in bright ar - ray Up - on this most aus - pi - cious

BASS. *f* With all the town in bright ar - ray Up - on this most aus - pi - cious

SOP. day, ...

TEN. day, ...

BASS. day, ...

f

Ped.

SOP. Our ad - mi - ra - tion we will show For won - der - ful Ca - ra - jo -

TEN. Our ad - mi - ra - tion we will show For won - der - ful Ca - ra - jo -

BASS. Our ad - mi - ra - tion we will show For won - der - ful Ca - ra - jo -

mf

SOP. - lo. .....

TEN. - lo. .....

BASS. - lo. .....

f

SOP. The ban_ners flut_ter in the breeze, The streets are ve_ry gai_ly

TEN. The ban_ners flut_ter in the breeze, The streets are ve_ry gai_ly

BASS. The ban_ners flut_ter in the breeze, The streets are ve_ry gai_ly

mf

SOP. decked. .....

TEN. decked. .....

BASS. decked. .....

f

SOP. For on oc - ca-sions such as these We like to get a

TEN. For on oc - ca-sions such as these We like to get a

BASS. For on oc - ca-sions such as these We like to get a

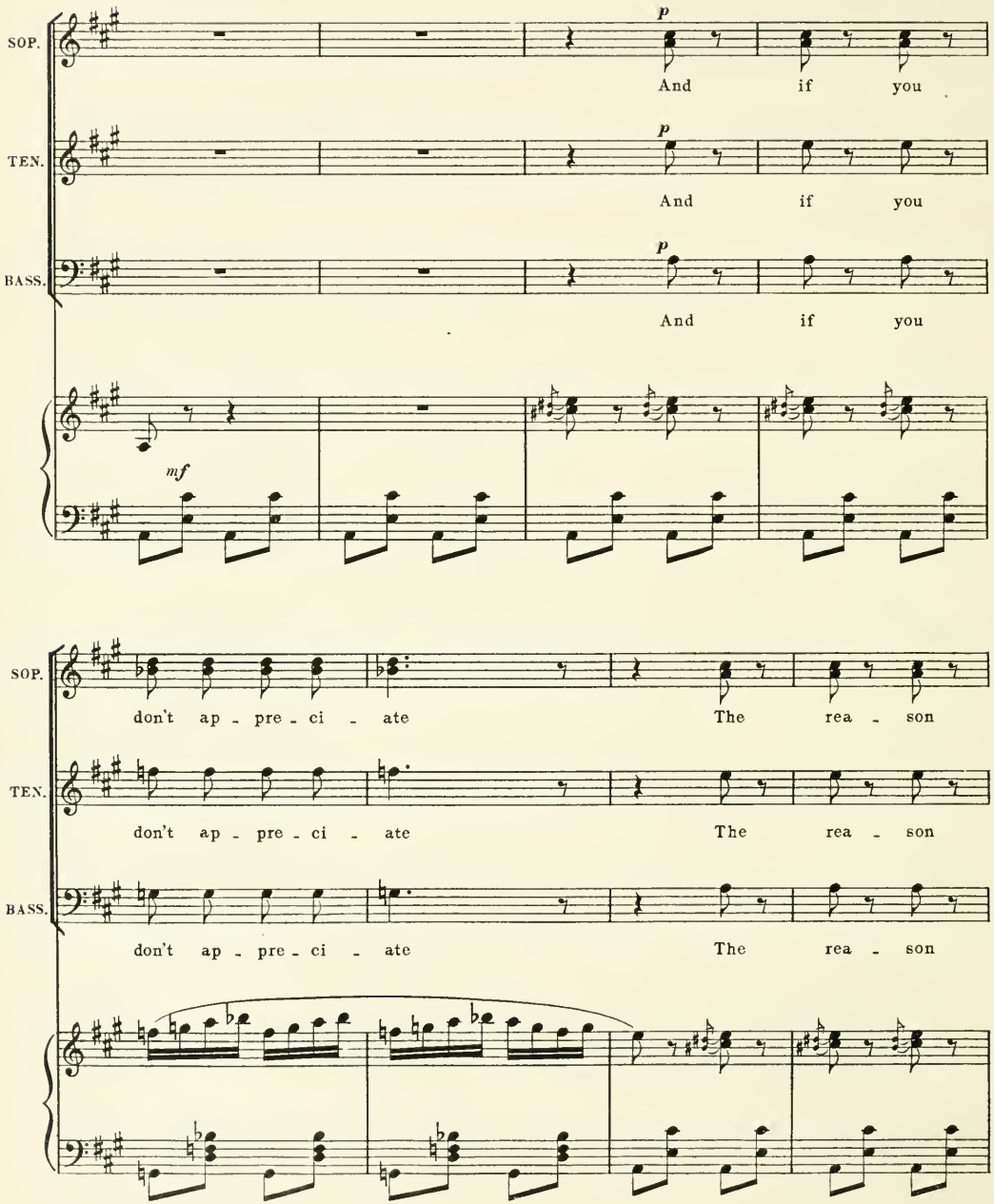
cresc.

SOP. good ef - fect.

TEN. good ef - fect.

BASS. good ef - fect.

f


SOP.
p
And if you
TEN.
p
And if you
BASS.
p
And if you
mf
SOP.
don't ap - pre - ci - ate The rea - son
TEN.
don't ap - pre - ci - ate The rea - son
BASS.
don't ap - pre - ci - ate The rea - son

SOP. why we dec - or - ate, It is, you

TEN. why we dec - or - ate, It is, you

BASS. why we dec - or - ate, It is, you

SOP. may be glad to know, In hon - our

TEN. may be glad to know, In hon - our

BASS. may be glad to know, In hon - our

SOP. of Ca - ra - jo - lo, It is in hon - our

TEN. of Ca - ra - jo - lo, It is in hon - our

BASS. of Ca - ra - jo - lo, It is in hon - our

f

SOP. of Ca - ra - jo - lo. Ho - la! ho - la! ho -

TEN. of Ca - ra - jo - lo. Ho - la! ho - la! ho -

BASS. of Ca - ra - jo - lo. Ho - la! ho - la! ho -

SOP. - la! With all the town in bright ar - ray Up - on this most aus - pi - cious

TEN. - la! With all the town in bright ar - ray Up - on this most aus - pi - cious

BASS. - la! With all the town in bright ar - ray Up - on this most aus - pi - cious

f *mf*

SOP. day. ..... Our ad - mi -

TEN. day. ..... Our ad - mi -

BASS. day. ..... Our ad - mi -

f *mf*

Ped. ✻

SOP. -ra-tion we will show For won-der-ful Ca-ra-jo-lo.....

TEN. -ra-tion we will show For won-der-ful Ca-ra-jo-lo.....

BASS. -ra-tion we will show For won-der-ful Ca-ra-jo-lo.....

f

SOP. ..... The ban-ners

TEN. ..... The ban-ners

BASS. ..... The ban-ners

mf

SOP. flut - ter in the breeze, The streets are ve - ry gai - ly decked .....

TEN. flut - ter in the breeze, The streets are ve - ry gai - ly decked .....

BASS. flut - ter in the breeze, The streets are ve - ry gai - ly decked .....

f

SOP. ..... For on oc -

TEN. ..... For on oc -

BASS. ..... For on oc -

mf

SOP. *con anima*

ca_sions such as these We like to get a good ef - fect. With

TEN.

- ca_sions such as these We like to get a good ef - fect. With

BASS.

- ca_sions such as these We like to get a good ef - fect. With

cresc. *f con anima*

SOP.

all the town ..... in bright ar_ray Up - on this most .....

TEN.

all the town ..... in bright ar_ray Up - on this most .....

BASS.

all the town ..... in bright ar_ray Up - on this most .....

SOP. ..... aus-pi-cious day, Our ad-mi-ra-tion we will show For won-der-ful Ca-ra-jo-

TEN. ..... aus-pi-cious day, Our ad-mi-ra-tion we will show For won-der-ful Ca-ra-jo-

BASS. ..... aus-pi-cious day, Our ad-mi-ra-tion we will show For won-der-ful Ca-ra-jo-

SOP. -lo. .....

TEN. -lo. .....

BASS. -lo. .....

ff

No. 16. SONG.-(Governor) and CHORUS.

"THE GOVERNOR OF VILLAYA."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro.

Piano.

ff *p*

GOVERNOR.

We are that per - son glo - ri - ous,

The Gov - er - nor, the

The Gov - er - nor, the

The Gov - er - nor, the

f

GOV. And no one dares to e - quel us The Gov - er - nor of Vil -

SOP. Gov - er - nor;

TEN. Gov - er - nor;

BASS. Gov - er - nor;

p

GOV. -la - ya We keep the peace or wage the war,

SOP. The Gov - er - nor, the

TEN. The Gov - er - nor, the

BASS. The Gov - er - nor, the

f

GOV. And com - mon peo - ple bow be - fore The Gov - er - nor of Vil -

SOP. Gov - er - nor,

TEN. Gov - er - nor,

BASS. Gov - er - nor,

p

GOV. -la - ya. We are the great - est man That is liv - ing

ff *p*

GOV. at the pres - ent day. Ah! We won - der how we

GOV. can Do — it up - on our of - fi - cial pay, Ah!

GOV. Stern in the bat - tle's roar, On a hol - i - day we're bright and

GOV. gay, Ah! We are the Gov - er - nor Of the in - ter -

GOV. - est - ing ci - ty of Vil - la - - - ya.

SOP. He is the great-est man That is liv-ing at the pres-ent

TEN. He is the great-est man That is liv-ing at the pres-ent

BASS. He is the great-est man That is liv-ing at the pres-ent

ff

SOP. day, Ah! We won-der how he can Do— it up-

TEN. day, Ah! We won-der how he can Do— it up-

BASS. day, Ah! We won-der how he can Do— it up-

SOP. -on his of-fi-cial pay, Ah! Stern in the bat-tle's

TEN. -on his of-fi-cial pay, Ah! Stern in the bat-tle's

BASS. -on his of-fi-cial pay, Ah! Stern in the bat-tle's

SOP. roar, On a hol - i - day he's bright and gay, Ah!

TEN. roar On a hol - i - day he's bright and gay, Ah!

BASS. roar, On a hol - i - day he's bright and gay, Ah!

SOP. He is the Gov - er - nor Of the in - ter - est - ing ci - ty of Vil -

TEN. He is the Gov - er - nor Of the in - ter - est - ing ci - ty of Vil -

BASS. He is the Gov - er - nor Of the in - ter - est - ing ci - ty of Vil -

SOP. la - - - - - - - - - - - - ya

TEN. la - - - - - - - - - - - - ya.

BASS. la - - - - - - - - - - - - ya.

GOVERNOR.

But if a nice young girl trips by,

The Gov_er_nor, the

The Gov_er_nor the

The Gov_er_nor the

GOV. There's a wink in the naugh_ty wick_ed eye Of the Gov_er_nor of Vil_

SOP. Gov_er_nor;

TEN. Gov_er_nor;

BASS. Gov_er_nor;

GOV. -la - ya. At night we wan - der round her door,

SOP. The Gov - er - nor the

TEN. The Gov - er - nor, the

BASS. The Gov - er - nor, the

f

GOV. At ser - en - ades we ra - ther score; The Gov - er - nor of Vil -

SOP. Gov - er - nor;

TEN. Gov er - nor;

BASS. Gov er - nor;

p

GOV. -la - ya! We take our light gui - tar, And a pret - ty

ff *p*

GOV. pre - lude thus we play, Ah! We call her Sun and

GOV. Star, Not to men - tion Moon and Mil - ky Way, Ah!

GOV. She sighs when we im - pore, And the se - quel we de - cline to

GOV. say, Ah! We are the Gov - er - nor Of the ex - em -

GOV. - pla - ry ci - ty of Vil - la - - - ya.

SOP. He takes his light gui - tar And a pret - ty pre - lude tries to

TEN. He takes his light gui - tar And a pret - ty pre - lude tries to

BASS. He takes his light gui - tar And a pret - ty pre - lude tries to

ff

SOP. play, Ah! He calls the girl his Star Not to men - tion

TEN. play, Ah! He calls the girl his Star, Not to men - tion

BASS. play, Ah! He calls the girl his Star, Not to men - tion

SOP. Moon and Mil - ky Way, Ah! She calls for an en -

TEN. Moon and Mil - ky Way, Ah! She calls for an en -

BASS. Moon and Mil - ky Way, Ah! She calls for an en -

SOP. -core, That, at least, is what he means to say, Ah!

TEN. -core, That, at least, is what he means to say, Ah!

BASS. -core, That, at least, is what he means to say, Ah!

SOP. Fie, on the Gov-er-nor Of the high-ly mor-al ci-ty of Vil-

TEN. Fie, on the Gov-er-nor Of the high-ly mor-al ci-ty of Vil-

BASS. Fie, on the Gov-er-nor Of the high-ly mor-al ci-ty of Vil-

SOP. -la - - ya. vi - va!

TEN. -la - - ya. vi - va!

BASS. -la - - ya. vi - va!

allargando

No. 17. TRIO.—(Gus, Archie and Gigg.)

"BLANKS."

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Moderato.

Piano.

mf

(Gus.) 1. Oh, mem - o - ry's a fun - ny thing in -
(Gigg.) 2. Sup - pose I live in town, and one fine

p

- deed, It's ve - ry of - ten fee - ble and un - cer - tain; (Archie.) When
day I hail a han - som cab - by out - side my gate; (Gus.) And

in - ci - dents oc - cur O - ver which you would pre - fer In the
then re - quest the man, Just as quick - ly as he can, Say, to

fu - ture, so to speak, to draw a cur - tain. (Gigg.) If
drive you all the way from there to High - gate. (Archie.) He

cred - it - ors for set - tle - ment should press, One
does his best your or - ders to o - bey, He

need - n't stop to lis - ten to their chat - ter! Just
knows the jour - ney's worth a lot of mon - ey; (Gigg.) But

tell them you re - gret That you can't re - call their debt, For your
when he puts me down, And I hand him half - a - crown, The ex -

mind is quite a blank up - on the mat - ter.
- pres - sion on his face is rath - er fun - ny.

GUS. It's
It's

p

GIGG. ab - so - lute - ly blank!
ab - so - lute - ly blank!

GUS. blank,
blank,

ARCH. blank,
blank,

GIGG.

Look them in the face With an ex - pres - sion that is frank. It's con -
Cab - by's ve - ry sor - ry that you called him off the rank; Oh, he

GUS.

Look them in the face With an ex - pres - sion that is frank. It's con -
Cab - by's ve - ry sor - ry that you called him off the rank; Oh, he

ARCH.

Look them in the face With an ex - pres - sion that is frank. It's con -
Cab - by's ve - ry sor - ry that you called him off the rank; Oh, he

GIGG.

- ve - ni - ent to find, On oc - ca - sions, that your mind
makes a lot of noise, And the lan - guage he em - ploys

GUS.

- ve - ni - ent to find, On oc - ca - sions, that your mind Is
makes a lot of noise, And the lan - guage he em - ploys Is

ARCH.

- ve - ni - ent to find, On oc - ca - sions, that your mind
makes a lot of noise, And the lan - guage he em - ploys

GIGG.

ab - so - lute - ly blank!
ab - so - lute - ly blank!

GUS.

blank, ab - so - lute - ly blank!
blank, ab - so - lute - ly blank!

ARCH.

blank, ab - so - lute - ly blank!
blank, ab - so - lute - ly blank!

mf

8

(Gus.) 3. In rac - ing, or in bet - ting on a horse, You
(Archie.) 4. Per - haps you're one of those who long to show The

p

may not take the in - ter - est that heaps take, (Archie.) But,
Dra - ma is in need of much im - prove - ment; (Gus.) Of a

all the same, you may Be pre - vail'd up - on one day Just to
thea - tre, then, may be, You be - come the sole les - see, And re -

en - ter for a harm - less lit - tle sweepstake; (Gigg.) You hope to draw the fav - our - ite, of
- solve to be the lead - er of the move - ment. (Gigg.) You would - n't stage a com - e - dy, oh,

course, You're told there's real - ly noth - ing that can lick it; (Archie.) But
no! Or ev - en mel - o - dra - ma that's ex - ci - tin'; The

when the draw takes place, On the day be - fore the race, You are
play that you re - hearse Is a tra - ge - dy in verse,— Well, you

shocked to find on look - ing at your tick - et,
know the sort of verse some po - ets write in.

GUS

It's
It's

GIGG.

ab - so - lute - ly blank.
ab - so - lute - ly blank.

GUS.

blank,
blank,

ARCH.

blank,
blank

GIGG.

Still, you feel you've on - ly got your wretch - ed luck to thank. There are
Cer - tain - ly it won't im - prove your bal - ance at the bank. When the

GUS.

Still, you feel you've on - ly got your wretch - ed luck to thank. There are
Cer - tain - ly it won't im - prove your bal - ance at the bank. When the

ARCH.

Still, you feel you've on - ly got your wretch - ed luck to thank. There are
Cer - tain - ly it won't im - prove your bal - ance at the bank. When the

GIGG.

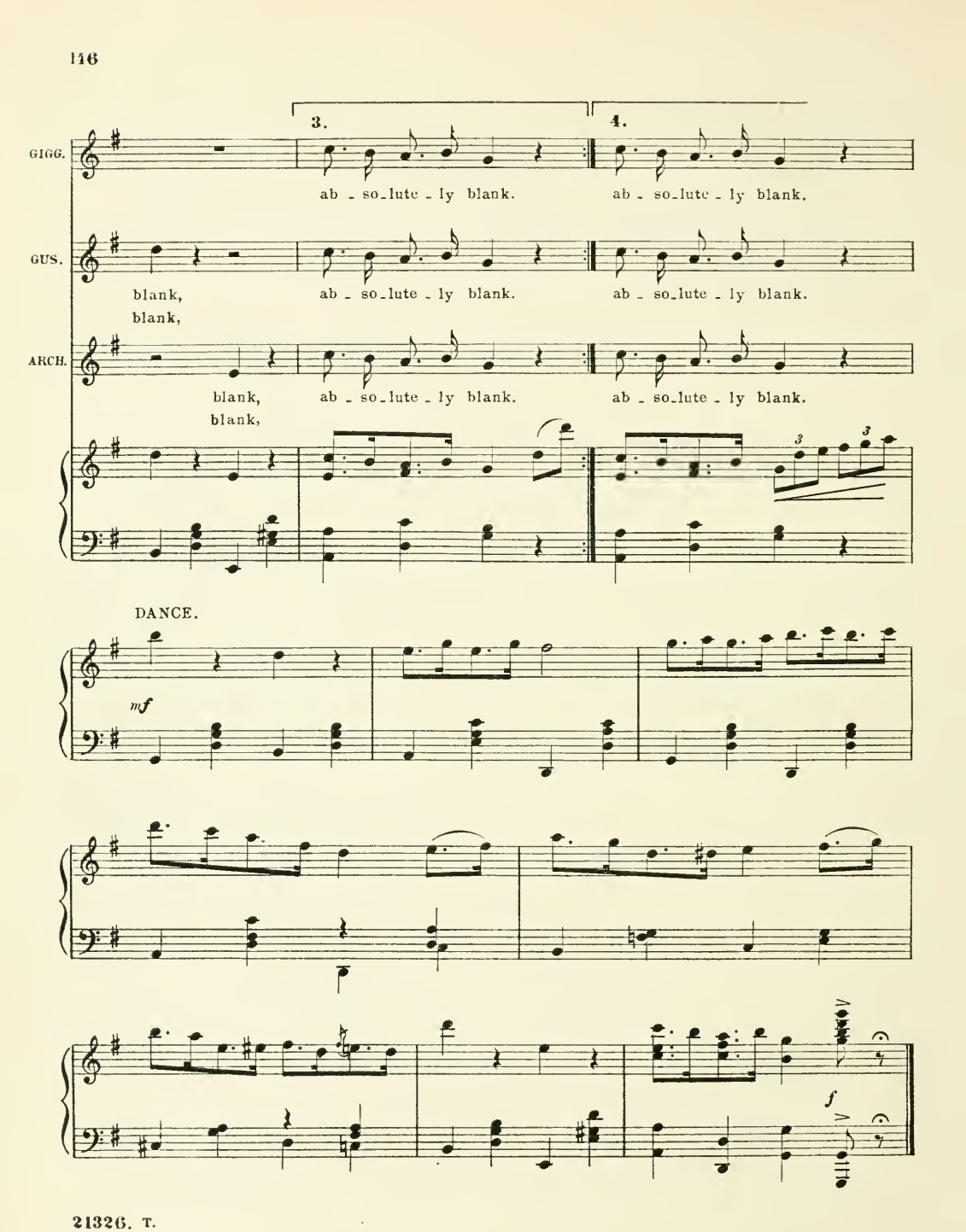
pri - zes, one or two, But the num - ber drawn by you
piece has run a bit, Stalls and gal - ler - y and pit

GUS.

pri - zes, one or two, But the num - ber drawn by you Is
piece has run a bit, Stalls and gal - ler - y and pit Are

ARCH.

pri - zes, one or two, But the num - ber drawn by you
piece has run a bit, Stalls and gal - ler - y and pit


3.
4.
GIGG.
ab - so-lute - ly blank.
ab - so-lute - ly blank.
GUS.
blank,
ab - so-lute - ly blank.
ab - so-lute - ly blank.
blank,
ARCH.
blank,
ab - so-lute - ly blank.
ab - so-lute - ly blank.
blank,
DANCE.
mf
f

No. 18. SONG (Pettifer) and CHORUS.

"WHEN I MARRY AMELIA."

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegro gioviale.

Pettifer.

Piano.

f

PET.

1. Oh,
2. We'll

p

PET.

when I mar - ry my blush - ing bride, It will cost a mon - arch's
have the us - u - al lit - tle lunch Of a - bout a thou - sand

PET.

ran - som; I hate your peo - ple who put on side, But I
co - - vers, With tur - tles float - ing in Ro - man punch, And a

PET.

mean to do things hand - - some! I mean to mar - ry her
lot of eggs of plo - - vers. A case of Pom - mer - y

PET.

in St. Paul's, Tho' the place is ra - ther din - - gy, But I'm
'se - ven - ty - four, For who - e - ver cares to take it, And if

PET.

go - ing to white - wash all the walls, For a bride - groom can't be
Pom - mer - y says he's got no more, Well, I guess he'll have to

PET.

stin - - gy.
make it!

SOP.

mf

When he mar - ries A - me - li - a, A -
When he mar - ries A - me - li - a, A -

TEN.

mf

When he mar - ries A - me - li - a, A -
When he mar - ries A - me - li - a, A -

BASS.

mf

When he mar - ries A - me - li - a, A -
When he mar - ries A - me - li - a, A -

mf

PET.

When I mar - ry A - me - li - a
When I mar - ry A - me - li - a

SOP.

- me - li - me - li - a. .....
- me - li - me - li - a. .....

TEN.

- me - li - me - li - a. .....
- me - li - me - li - a. .....

BASS.

- me - li - me - li - a. .....
- me - li - me - li - a. .....

mf *p*

PET.

Won't we have the dome..... New - ly de - cor -
Won't there be a feed?..... Prawns in As - pic

PET.

- a - - ted And e - lec - tro - pla - - ted?
jel - - ly, *Crême de Ver - mi - cel - - li,*

PET.

You may bet! The place will be just like
You may bet! It will be a time in -

PET.

home,..... When I mar - ry A - me - - li - - -
- deed,..... When I mar - ry A - me - - li - - -

PET.

- a.
- a.

SOP.

f

A - me - li - me - li - a, When he mar - ries A -
A - me - li - me - li - a, When he mar - ries A -

TEN.

f

A - me - li - me - li - a, When he mar - ries A -
A - me - li - me - li - a, When he mar - ries A -

BASS.

f

A - me - li - me - li - a, When he mar - ries A -
A - me - li - me - li - a, When he mar - ries A -

f

SOP.

- me - li - a, Won't we have the dome .....
- me - li - a, Won't there be a feed?.....

TEN.

- me - li - a, Won't we have the dome .....
- me - li - a, Won't there be a feed?.....

BASS.

- me - li - a, Won't we have the dome .....
- me - li - a, Won't there be a feed?.....

SOP.

New - ly de - cor - a - - ted And e - lec - tro -
Prawns in As - pic jel - - ly, *Crême de Ver - mi -*

TEN.

New - ly de - cor - a - - ted And e - lec - tro -
Prawns in As - pic jel - - ly, *Crême de Ver - mi -*

BASS.

New - ly de - cor - a - - ted And e - lec - tro -
Prawns in As - pic jel - - ly, *Crême de Ver - mi -*

SOP.

- pla - ted? You may bet! The place will be just like
- *cel - li,* You may bet! It will be a time in -

TEN.

- pla - ted? You may bet! The place will be just like
- *cel - li,* You may bet! It will be a time in -

BASS.

- pla - ted? You may bet! The place will be just like
- *cel - li,* You may bet! It will be a time in -

SOP.
home,..... When he mar_ries A - me - li - a!.....
- deed,..... When he mar_ries A - me - li - a!.....

TEN.
home,..... When he mar_ries A - me - li - a!.....
- deed,..... When he mar_ries A - me - li - a!.....

BASS.
home,..... When he mar_ries A - me - li - a!.....
- deed,..... When he mar_ries A - me - li - a!.....

PETTIFER.
3. The wed - ding pre_sents will
4. And when we go on our

p

PET.
come in stacks, They'll be all of pre - - cious
wed - - ding trip We shall cause a per - - feet

PET.

me - - tals! Ten gold - en hat and um - brel - la racks, And a
pan - - ic, For I'll build ten times as big a ship As the

PET.

hun - dred dia - mond ket - - tles! I'll send each per - son of
li - ner O - ce - an - - ic! No chop - py wea - ther my

PET.

note a card To in - spect the wealth I'm show - - ing, And
bride need fear, When we both are cross - ing o - - ver. The

PET.

hire.... de - tec - tives from Scot - land Yard Who will search the guests when
bow.... will be a - long Ca - lais pier As the stern is leav - ing

PET.

go - - - ing.
Do - - - ver.

SOP.

mf

When he mar - ries A - me - li - a, A -
When he mar - ries A - me - li - a, A -

TEN.

mf

When he mar - ries A - me - li - a, A -
When he mar - ries A - me - li - a, A -

BASS.

mf

When he mar - ries A - me - li - a, A -
When he mar - ries A - me - li - a, A -

mf

PET.

When I mar - ry A - me - li - a,
When I mar - ry A - me - li - a,

SOP.

- me - li - me - li - a. .....
- me - li - me - li - a. .....

TEN.

- me - li - me - li - a. .....
- me - li - me - li - a. .....

BASS.

- me - li - me - li - a. .....
- me - li - me - li - a. .....

mf *p*

PET.

Won't there be a show?..... Clocks with ru - by
Won't we have a yacht!..... Steam - ing quar - ter

PET.

fa - - ces, Em - er - ald dress - ing ca - - ses!
power..... Fif - ty knots an hour.....

PET.

You may bet! The jew - el - lers' stocks are
You may bet! It will be a live - ly

PET.

low..... When I mar - ry A - me - - li - -
lot..... When I mar - ry A - me - - li - -

PET.

- a!
- a!

SOP.

f

A - me - li - me - li - a, When he mar - ries A -
A - me - li - me - li - a, When he mar - ries A -

TEN.

f

A - me - li - me - li - a, When he mar - ries A -
A - me - li - me - li - a, When he mar - ries A -

BASS.

f

A - me - li - me - li - a, When he mar - ries A -
A - me - li - me - li - a, When he mar - ries A -

f

SOP.

- me - li - a Won't there be a show?.....
- me - li - a Won't they have a yacht!.....

TEN.

- me - li - a Won't there be a show?.....
- me - li - a Won't they have a yacht!.....

BASS.

- me - li - a Won't there be a show?.....
- me - li - a Won't they have a yacht!.....

SOP.

Clocks with ru - by fa - - ces, Em - er - ald dress - ing
Steam - ing quar - ter power..... Fif - ty knots an

TEN.

Clocks with ru - by fa - - ces, Em - er - ald dress - ing
Steam - ing quar - ter power..... Fif - ty knots an

BASS.

Clocks with ru - by fa - - ces, Em - er - ald dress - ing
Steam - ing quar - ter power..... Fif - ty knots an

SOP.

ca - ses! You may bet! The jew - el - lers' stocks are
hour. ..... You may bet It will be a live - ly

TEN.

ca - ses! You may bet! The jew - el - lers' stocks are
hour. ..... You may bet It will be a live - ly

BASS.

ca - ses! You may bet! The jew - el - lers' stocks are
hour. ..... You may bet It will be a live - ly

SOP. low..... When he mar - ries A - me - - li - -
lot..... When he mar - ries A - me - - li - -

TEN. low..... When he mar - ries A - me - - li - -
lot..... When he mar - ries A - me - - li - -

BASS. low..... When he mar - ries A - me - - li - -
lot..... When he mar - ries A - me - - li - -

3. 4.

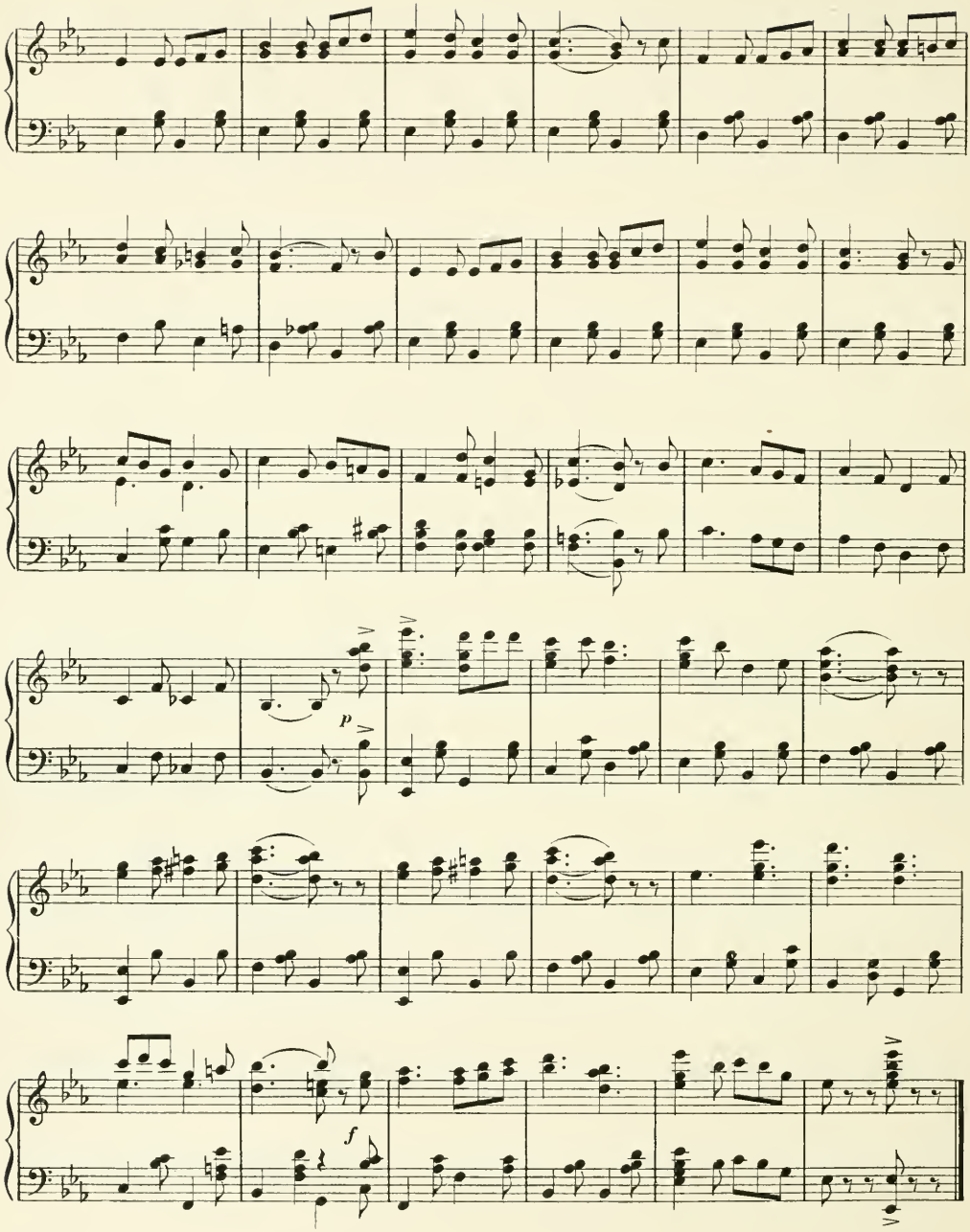
SOP. - a!..... .....
- a!.....

TEN. - a!..... .....
- a!.....

BASS. - a!..... .....
- a!.....

3. 4.

p


p
f

No. 19. SONG (Nancy) and CHORUS.

"IT DOES AMUSE ME SO!"

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Allegro non troppo.

Nancy.

Piano.

mf

1. Oh,
2. At

NAN.

I'm a lit - tle maid Who's not at all a - fraid Of
balls I of - ten find Some gen - tle - man in - clined To

p

NAN.

what my friends may think or say; ..... Though
sit out dan - ces, one, or two; ..... A

NAN.

so - ber mind - ed folk Can ne - ver see a joke, I
good ex - cuse he's got, "The room is ra - ther hot!" I

NAN.

come a - cross a lot each day. ..... I'm
know what's com - ing next, don't you? ..... Con - -

NAN.

al - ways more than half In - clined to have a laugh, What - -
- ser - va - to - ry cool He choos - es as a rule, "There's

NAN.

- ev - er the re - sult may be. ..... If
such a draught up - on the stairs!" I

NAN.

o - ther peo - ple stare, Well; real - ly *I* don't care, For
know the place he means, With palms and fold - ing screens, And

NAN.

ev - 'ry - thing a - mu - ses me. ..... Ah! .....
com - fort - a - ble, ea - - sy chairs. ..... Ah! .....

mf *p*

NAN.

..... I laugh at them; ..... Ah! .....
..... I laugh at him; ..... Ah! .....

NAN.

..... you know, ... Ma - ny
..... you know, ... If his

NAN.

peo - ple have a - greed Life is ve - ry dull in - deed, But it
con - duct clear - ly shows That he's go - ing to pro - pose, Well, it

NAN.

CHORUS.

does a - - muse me so! ..... Ah! .....
does a - - muse me so! ..... Ah! .....

cresc. *f*

CHO.

..... she laughs at them; ..... Ah! .....
..... she laughs at him; ..... Ah! .....

CHO.

..... you know, ... Ma - ny
..... you know, ... If his

CHO.

peo - ple have a - greed Life is ve - ry dull in - deed, But it
con - duct clear - ly shows That he's go - ing to pro - pose, Well, it

CHO.

does a - - muse her so! .....
does a - - muse her

1.

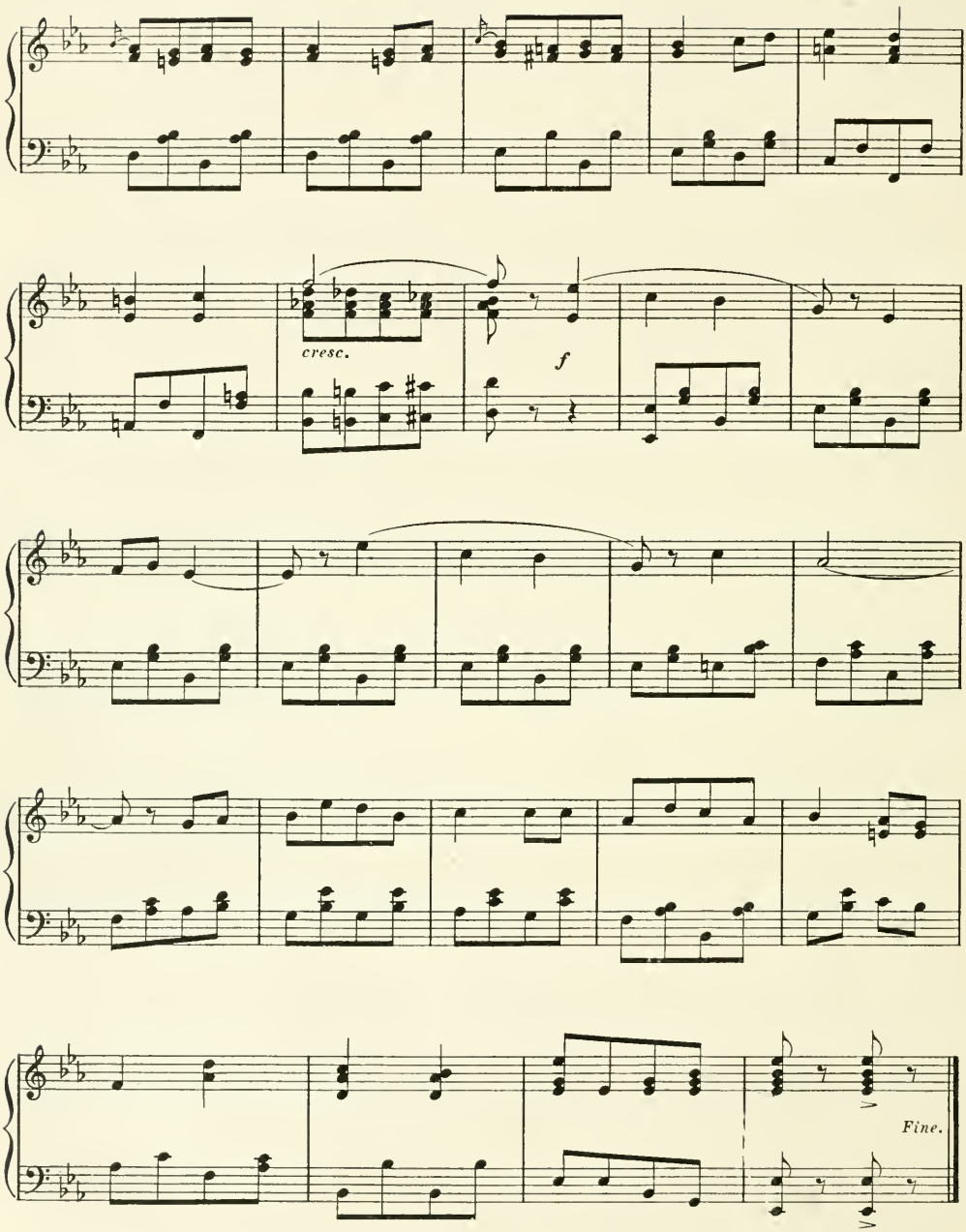
2.

CHO.

so! .....

DANCE.

p


cresc.
f
Fine.

No. 20.

SONG (La Belle Bolero.)

"MY TOREADOR."

Words and Music by PAUL A. RUBENS.

Marcato.

Piano.

ff

Hark to the sound of mul - ti - tudes as -

dim.

- sem - bling, Keen with ex - cite - ment, burn - ing for the

fray, No fear for To - re - a - dor, tho'

fe - male heart be trem - bling, Wait - ing the glor - ious is - sue of the

day. In the a - re - na all is ex - pec -

ff

- ta - tion, Now the e - vent - ful fight is to be -

- gin, *Some - bo - dy's* heart is filled with ex - ul -

- ta - tion, *He* is a - bout to *fight*,— and he must

2nd time Chorus.

win..... On,— on he's dash - ing,..... See, his eyes are

flash - ing,..... The bull ap - proach - es with a

roar..... The crowds de - light - ing,..... For.... *me* he's

fight - ing,..... My heart and soul go..... out to you, my *To - rea -*

- dor!..... My heart and soul go..... out to you, my *To - rea -*

1. CHORUS. 2.

- dor! On_ on he's *- dor!*

ff *f* *ff*

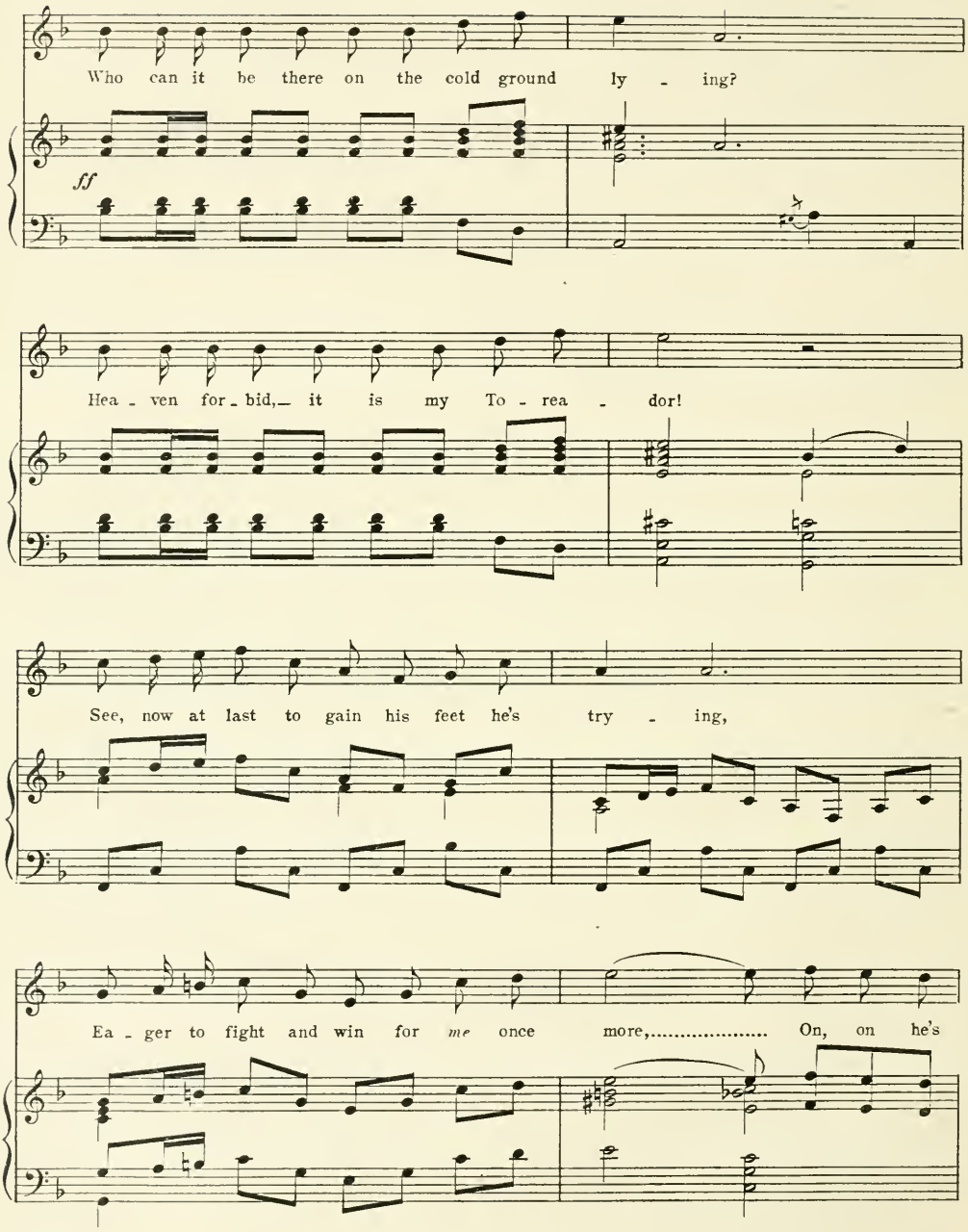
f *dim.*

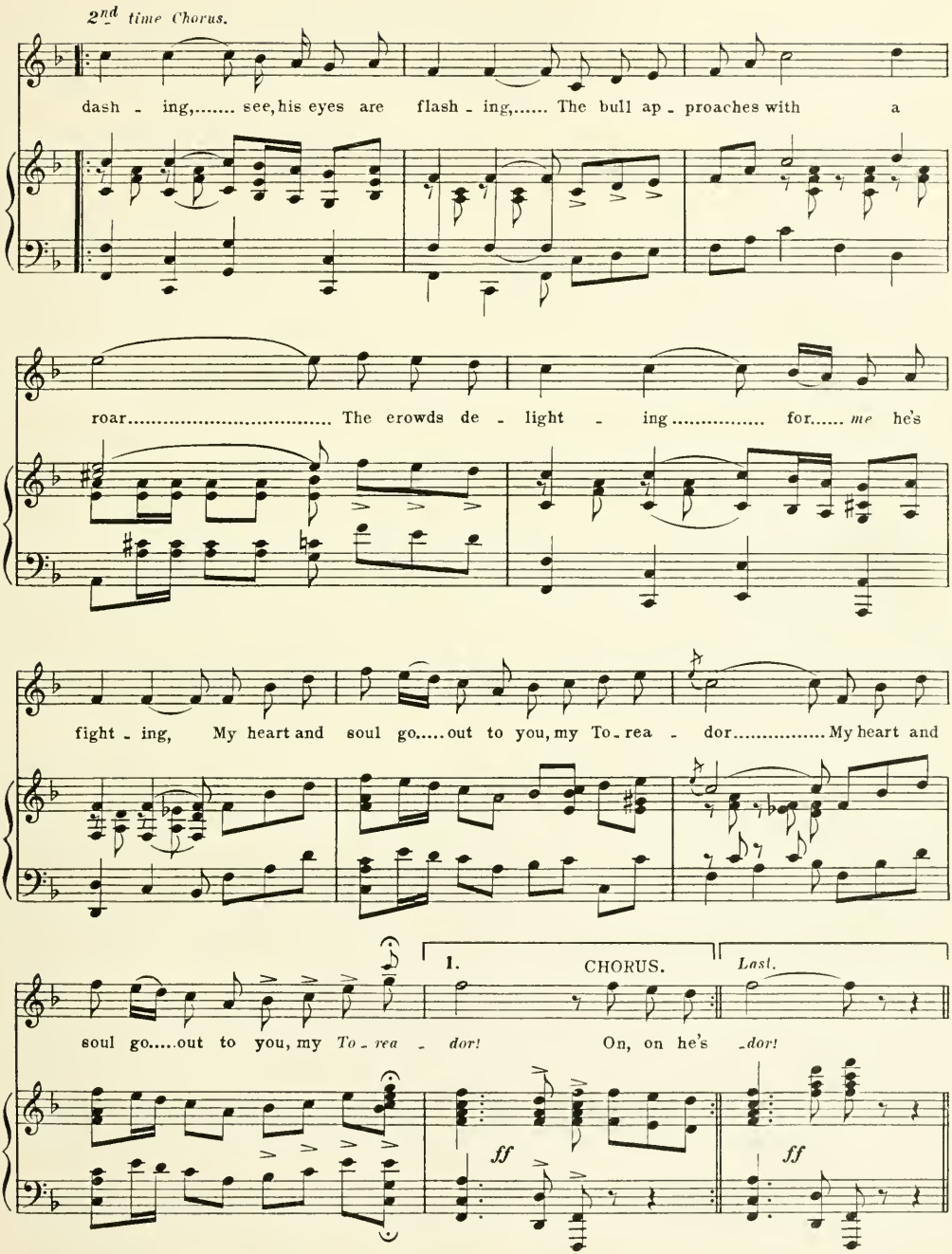
What is the sound on ev' - ry side as - cend - ing?

What is the look of fear on ev' - ry face?

What means that pierc - ing.... shriek, The spell - bound si - lence rend - ing?

See, ev'- ry - one stands up - right in his place!


Who can it be there on the cold ground ly - ing?
ff
Hea - ven for - bid,— it is my To - rea - dor!
See, now at last to gain his feet he's try - ing,
Ea - ger to fight and win for *me* once more,..... On, on he's


2nd time Chorus.
dash - ing,..... see, his eyes are flash - ing,..... The bull ap - proaches with a
roar..... The crowds de - light - ing..... for..... me he's
fight - ing, My heart and soul go.....out to you, my To - rea - dor..... My heart and
soul go.....out to you, my To - rea - dor! On, on he's - dor!
1.
CHORUS.
Last.
ff
ff

No 21.

DUET.– (Susan and Gigg.)

"PUNCH AND JUDY."

Words by
PERCY GREENBANK.

Music by
IVAN CARYLL.

Allegro.

Gigg.

Piano.

f

GIGG.

You all know me, I'm

p

GIGG.

Mr Punch, you see; Ob - serve the fun - ny hump up - on my

SUSAN.

GIGG.

back. And I'm his wife, He leads me such a life, My

GIGG.

SUS poor old head he of - ten tries to crack. You hit me first, you know, but that is,

SUSAN.

GIGG. may - be, Be - cause we dis - a - greed a - bout the ba - by; Still

SUS near - ly ev - 'ry day You take the stick a - way, And beat me till I'm blue and

BOTH.

SUS black. Whack! whack! sil - ly old Punch and Ju - dy! Oh,

BOTH. must - n't they get knocked a - bout and bruised a bit! Though it's *her* fault first,

BOTH. Yet she gets the worst, For he Seems to be Such a nas - ty sort of brute.

BOTH. Whack! whack! sil - ly old Punch and Ju - dy! But af - ter all the chil - dren are a -

BOTH. - mused a bit; And they al - ways shout, When Punch pops a - bout, He'll

BOTH. speak with a squeak And a roo - ti - too - ti - toot!

f

GIGG.

And

p

GIGG.

when I've done With you, then one by one, A lot of o - ther friends of mine ap.

SUSAN.

GIGG.

- pear. It's such a shame, You treat them all the same, And

SUS.

knock them flat as an - y thing, I fear.

GIGG.

Still, where on earth would our fa - mi - liar

GIGG.

show be With - out our lit - tle pet, the cle - ver To - by?

SUSAN.

But

SUS.

when the dog-gie goes And gets you by the nose, Oh! how do you like *that,* my

BOTH.

SUS.

dear? Whack! whack! sil-ly old Punch and Ju-dy! Oh,

BOTH.

must-n't they get kocked a-bout and bruised a bit! Though it's *her* fault first,

BOTH.

Yet she gets the worst, For he Seems to be Such a nas-ty sort of brute.

BOTH.

Whack! whack! sil - ly old Punch and Ju - dy! But af - ter all the chil - dren are a -

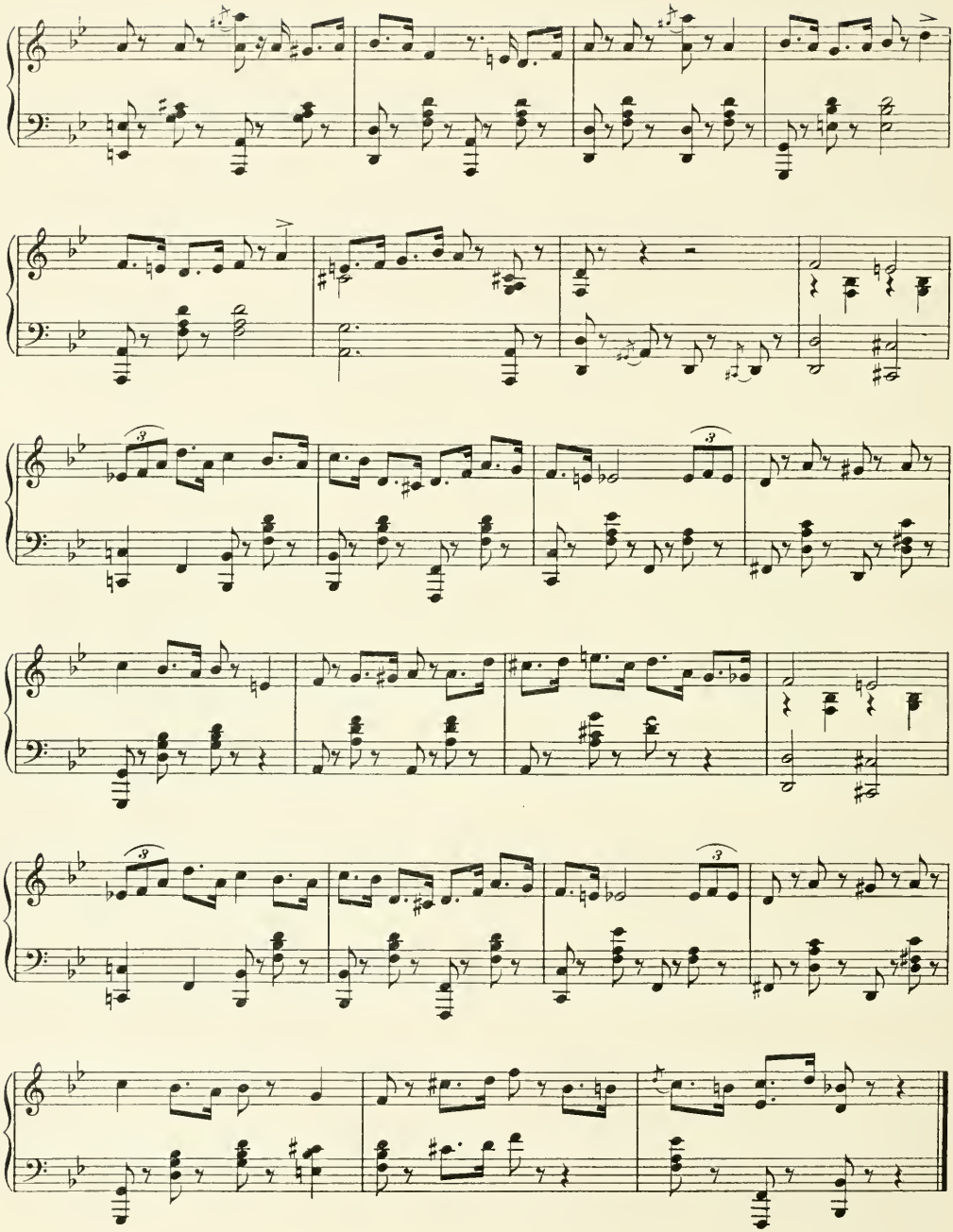
BOTH.

- mused a bit; And they al - ways shout, When Punch pops a - bout, He'll

BOTH.

speak with a squeak And a roo - ti - too - ti - toot!

DANCE.



№ 22. SONG.– (Cora and Bridesmaids.)

"KEEP OFF THE GRASS."

Words by
LESLIE MAYNE.

Music by
LIONEL MONCKTON.

Allegretto.

Cora.

Piano.

mf *dim:*

CORA.

1. When the chil - dren go to play In sum - mer time, They will
2. Now it's ve - ry much the same When boys grow up; But they

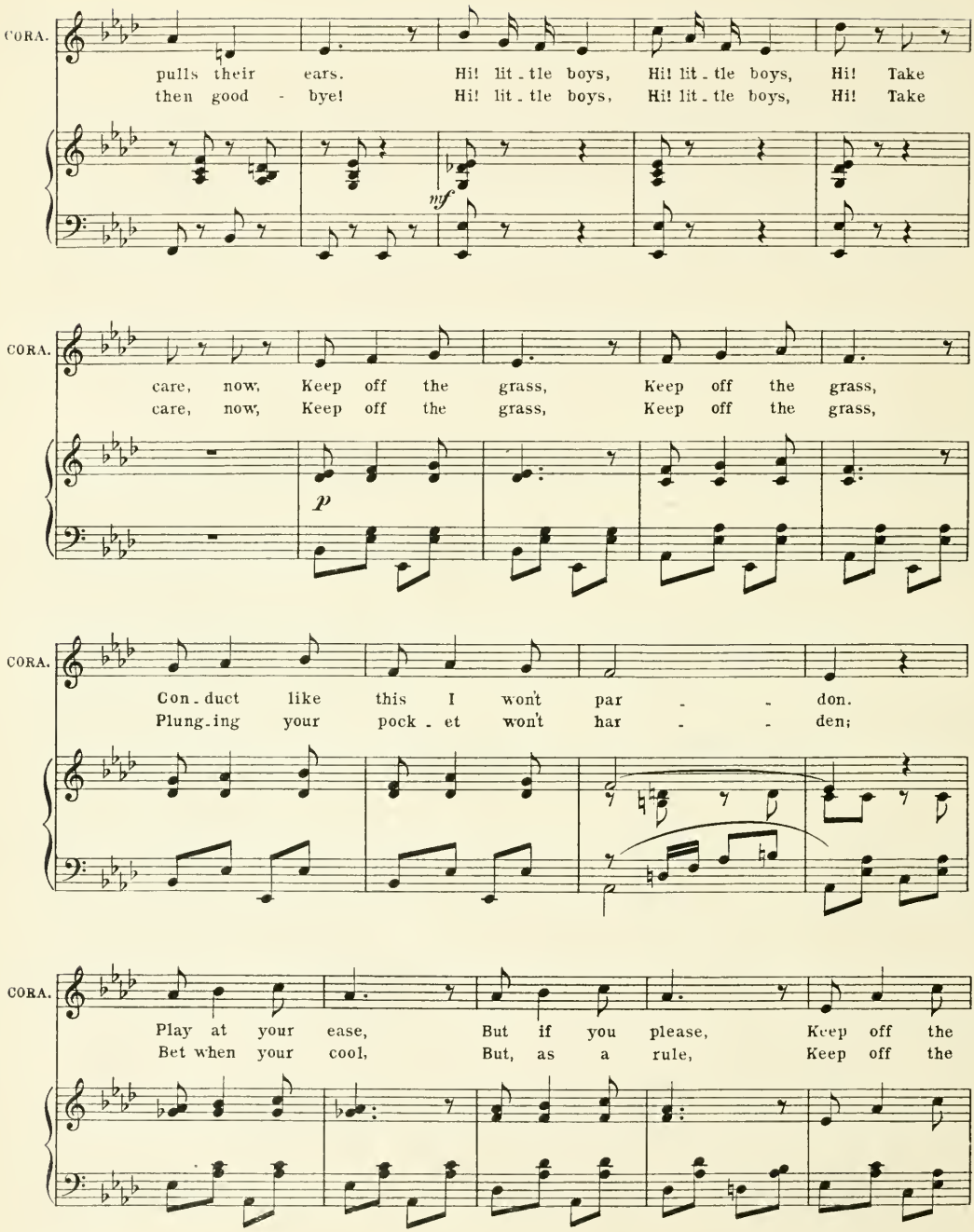
p

CORA.

frol - ic all the day. The trees they'll climb. Round the gar - den they will
play their rac - ing game For Plate or Cup. On the turf they love to

CORA.

race, With joy - ful cheers, Till the gar - den - er gives chase, And
meet, And bet so high, Till the "cer - tain - ty" gets beat, And


CORA.
pulls their ears. Hi! lit - tle boys, Hi! lit - tle boys, Hi! Take
then good - bye! Hi! lit - tle boys, Hi! lit - tle boys, Hi! Take
mf
CORA.
care, now, Keep off the grass, Keep off the grass,
care, now, Keep off the grass, Keep off the grass,
p
CORA.
Con - duct like this I won't par - - don.
Plung - ing your pock - et won't har - - den;
CORA.
Play at your ease, But if you please, Keep off the
Bet when your cool, But, as a rule, Keep off the

CHORUS OF BRIDESMAIDS.

CORA.

grass in the gar - den! Keep off the grass,
grass in the gar - den! Keep off the grass,

cres: *mf*

CHO.

Keep off the grass, Con-duct like this I won't par - -
Keep off the grass, Plung-ing your pock-et won't har - -

CHO.

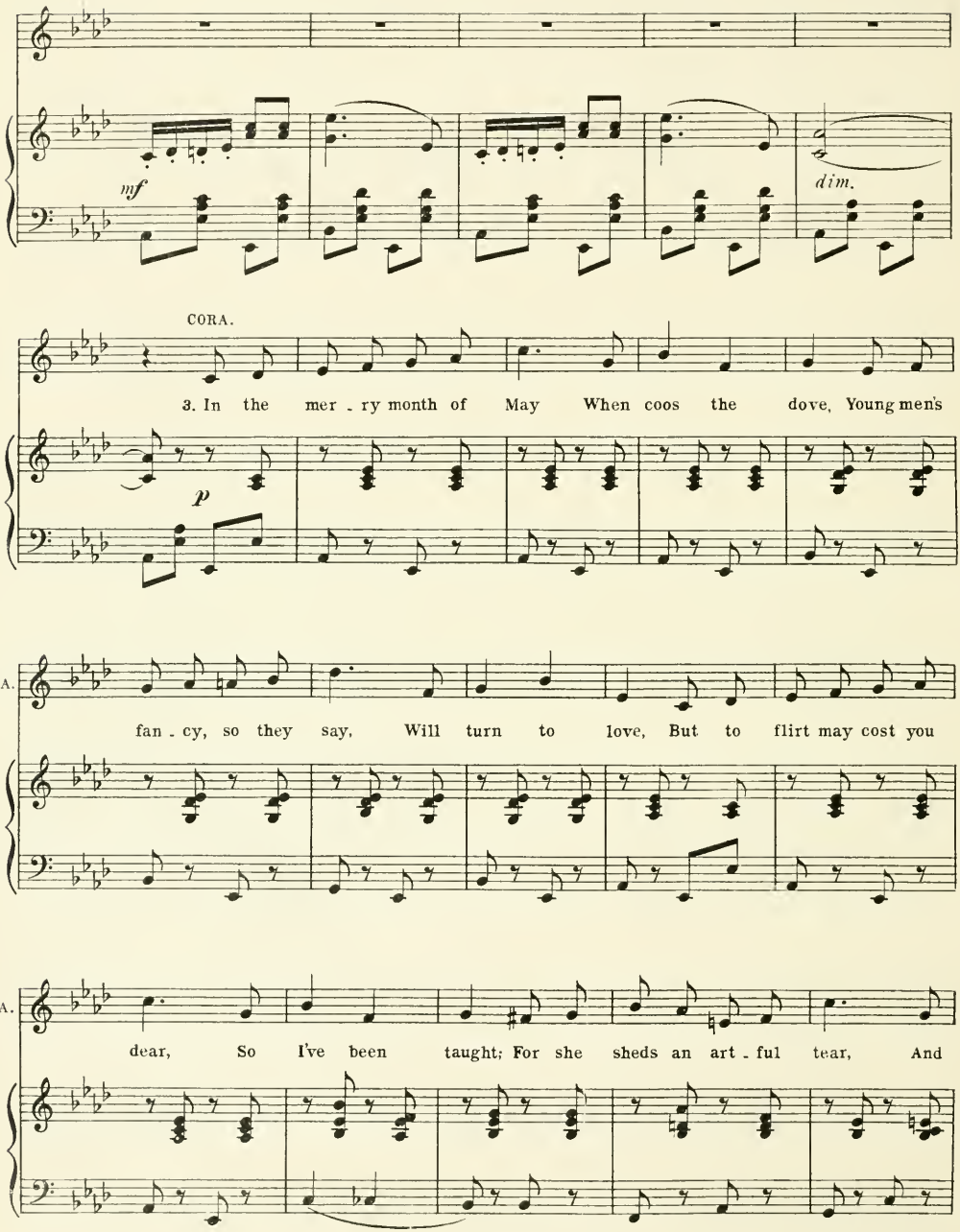
- don. Play at your ease, But if you please,
- den. Bet when your cool, But as a rule,

CHO.

1. & 2. D. C.

Keep off the grass in the gar - - den!
Keep off the grass in the gar - - den!

D. C.


mf
dim.
CORA.
3. In the mer - ry month of May When coos the dove, Young men's
p
CORA.
fan - cy, so they say, Will turn to love, But to flirt may cost you
CORA.
dear, So I've been taught; For she sheds an art - ful tear, And

CORA.

then you're caught! Hi! lit-tle boys, Hi! lit-tle boys, Hi! Take

mf

CORA.

care now, Keep off the grass, Keep off the grass,

p

CORA.

Quick-ly your heart you must har - - den.

CORA.

If she should sigh, Don't catch her eye, Keep off the

CHORUS OF BRIDESMAIDS.

CORA. grass in the gar - den! Keep off the grass,

cres: *mf*

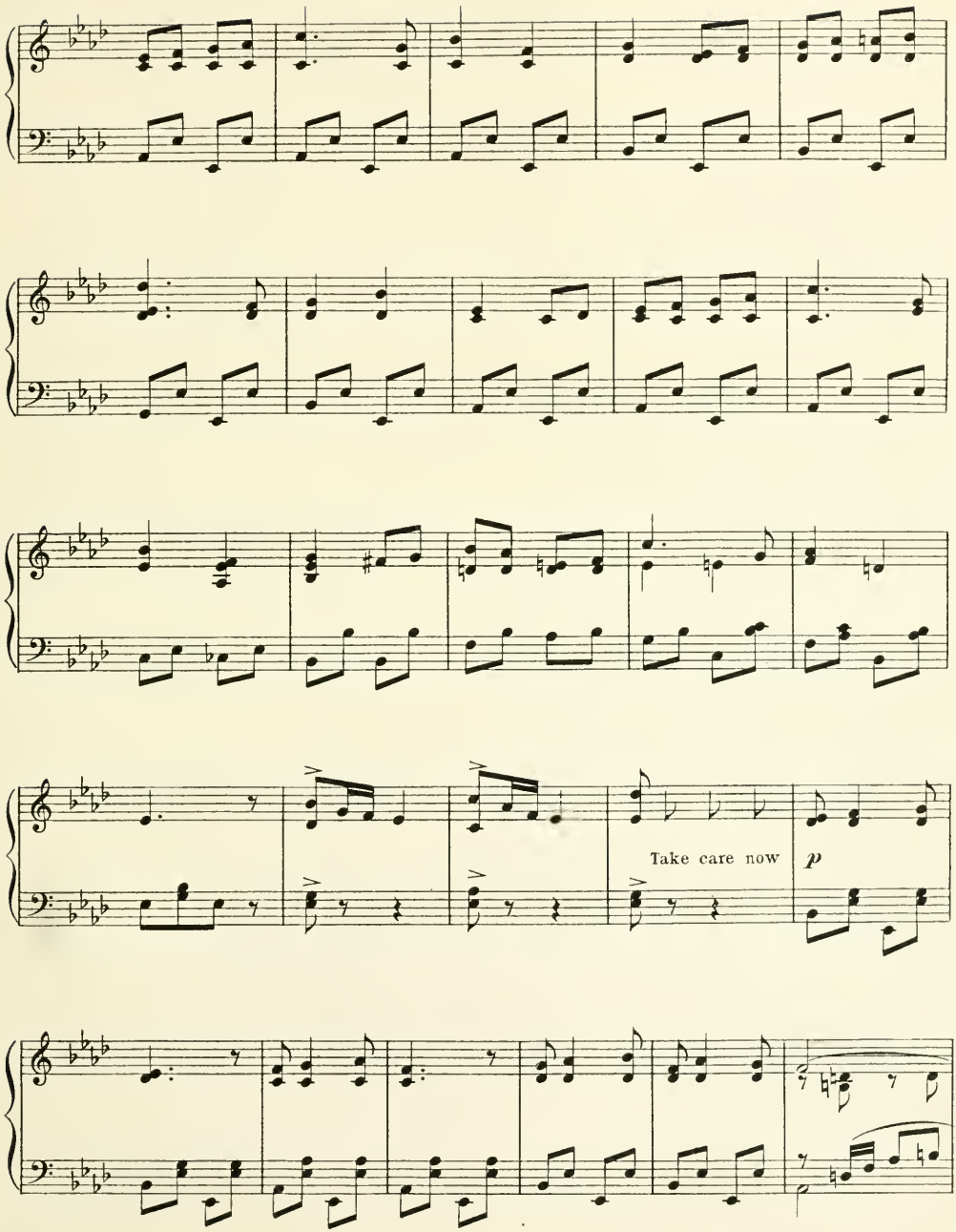
CHO. Keep off the grass, Quick - ly your heart you must har - -

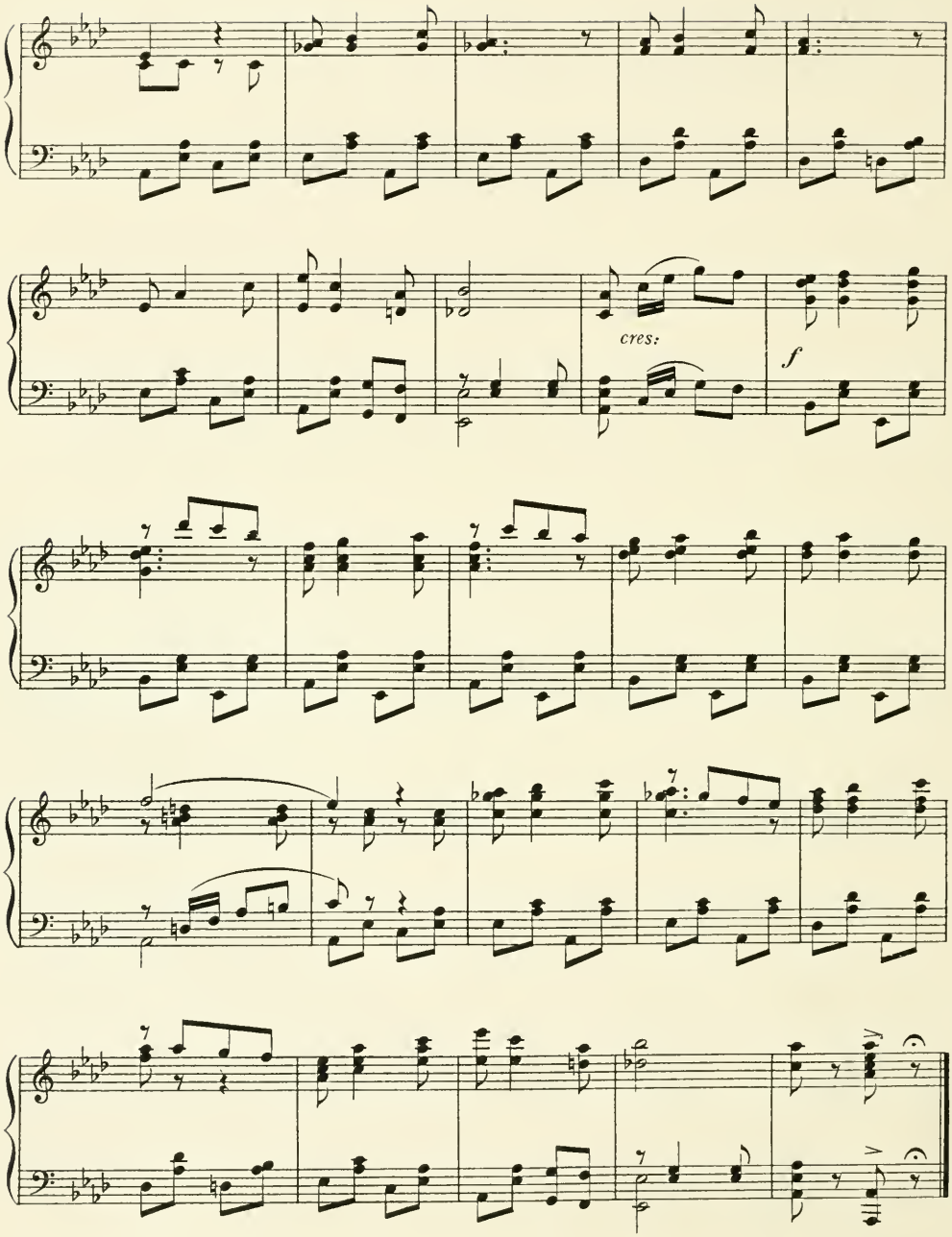
CHO. - den. If she should sigh, Don't catch her eye,

CHO. Keep off the grass in the gar - - den.

DANCE.

p

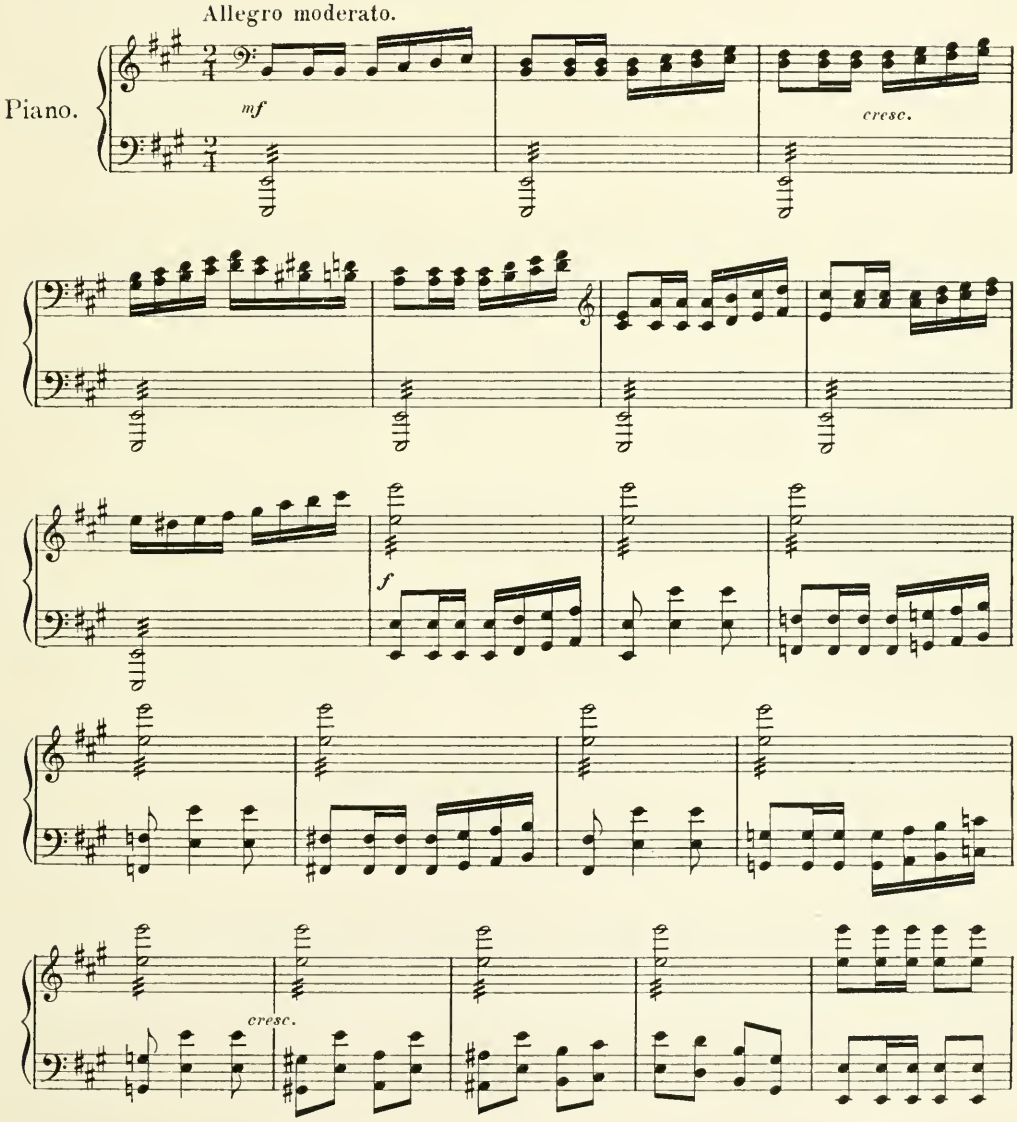

Take care now
p


cres:
f

No 23. GRAND CHORUS and MARCH.

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.



SOP. Here they come in glit - ter - ing glo - ry, Bound to bat - tle

TEN. Here they come in glit - ter - ing glo - ry, Bound to bat - tle

BASS. Here they come in glit - ter - ing glo - ry, Bound to bat - tle

ff

SOP. grim and go - ry, March - ing on in sol - dier - ly man - ner,

TEN. grim and go - ry, March - ing on in sol - dier - ly man - ner,

BASS. grim and go - ry, March - ing on in sol - dier - ly man - ner,

tr

SOP. Lance and dart and sword and ban - ner! Men ac - claim them,

TEN. Lance and dart and sword and ban - ner! Men ac - claim them,

BASS. Lance and dart and sword and ban - ner! Men ac - claim them,

tr 10

SOP. la - dies a - dore them, Throw - ing fans and flow'rs be - fore them.

TEN. la - dies a - dore them, Throw - ing fans and flow'rs be - fore them.

BASS. la - dies a - dore them, Throw - ing fans and flow'rs be - fore them.

tr

SOP.

Raise the shout, Roll it out, For our brave To - re - ros!

TEN.

Raise the shout, Roll it out, For our brave To - re - ros!

BASS.

Raise the shout, Roll it out, For our brave To - re - ros!

SOP.

TEN.

f

Pic - a - dors se - rene and stea - dy, Meet the bull with knight - ly.... lance!

BASS.

f

Pic - a - dors se - rene and stea - dy, Meet the bull with knight - ly.... lance!

mf

SOP.

TEN.

Chu - los shun his char - ges... hea - dy, Teas - ing him with mock - ing...dance!

BASS.

Chu - los shun his char - ges... hea - dy, Teas - ing him with mock - ing...dance!

SOP.

TEN.

Ban - de - ril - le - ros are... dar - ing, Prick him with the rib - bon'd dart!

BASS.

Ban - de - ril - le - ros are... dar - ing, Prick him with the rib - bon'd dart!

SOP.

TEN.

Mat - a - dors, the ra - pier bear - ing, Strike him through the sa - vage heart!

BASS.

Mat - a - dors, the ra - pier bear - ing, Strike him through the sa - vage heart!

cresc.

SOP.

O - la! A wel - come, a wel - come to gal - lant To -

TEN.

O - la! A wel - come, a wel - come to gal - lant To -

BASS.

O - la! A wel - come, a wel - come to gal - lant To -

f

SOP. - re - ros! Vi - va! Vi - va! Vi - va!

TEN. - re - ros! Vi - va! Vi - va! Vi - va!

BASS. - re - ros! Vi - va! Vi - va! Vi - va!

SOP. On they go, in glit - ter - ing glo - ry, Bound to bat - tle grim and go - ry,

TEN. On they go, in glit - ter - ing glo - ry, Bound to bat - tle grim and go - ry,

BASS. On they go, in glit - ter - ing glo - ry, Bound to bat - tle grim and go - ry,

ff *tr*

SOP. March-ing past in sol-dier-ly man-ner, Lance and dart and

TEN. March-ing past in sol-dier-ly man-ner, Lance and dart and

BASS. March-ing past in sol-dier-ly man-ner, Lance and dart and

SOP. sword and ban-ner, Men ac-claim them, la-dies a-dore them,

TEN. sword and ban-ner, Men ac-claim them, la-dies a-dore them,

BASS. sword and ban-ner, Men ac-claim them, la-dies a-dore them,

tr 10

SOP. Throw - ing fans and flow'rs be - fore them. Raise the shout,

TEN. Throw - ing fans and flow'rs be - fore them. Raise the shout,

BASS. Throw - ing fans and flow'rs be - fore them. Raise the shout,

SOP. Roll it out; For our..... brave To - re - ros!

TEN. Roll it out; For our..... brave To - re - ros!

BASS. Roll it out; For our..... brave To - re - ros!

f

ben marcato

SOP. Yet there is one ..... we're long_ing at last to be_hold, ... Fa_mous from

TEN. Yet there is one ..... we're long_ing at last to be_hold, ... Fa_mous from

BASS. Yet there is one ..... we're long_ing at last to be_hold, ... Fa_mous from

SOP. Pam - pe - lu - na far a - way to Ca - - - diz;

TEN. Pam - pe - lu - na far a - way to Ca - - - diz;

BASS. Pam - pe - lu - na far a - way to Ca - - - diz;

SOP. Shout..... to greet..... Ca - ra - jo - lo the bold.—..... The

TEN. Shout..... to greet..... Ca - ra - jo - lo the bold.—..... The

BASS. Shout..... to greet..... Ca - ra - jo - lo the bold.—..... The

SOP. king of the ring, ... and the love of the la - - - dies.

TEN. king of the ring, ... and the love of the la - - - dies.

BASS. king of the ring, ... and the love of the la - - - dies.

SOP. Here was he born ..... and played as an in - no - cent boy ..... Now he re -

TEN. Here was he born ..... and played as an in - no - cent boy ..... Now he re -

BASS. Here was he born ..... and played as an in - no - cent boy ..... Now he re -

SOP. - turns a - gain with - in our old - en por - - - tals,

TEN. - turns a - gain with - in our old - en por - - - tals,

BASS. - turns a - gain with - in our old - en por - - - tals,

SOP. *ff* Shout..... a - gain..... to wish the he - ro joy,..... The

TEN. *ff* Shout..... a - gain..... to wish the he - ro joy,..... The

BASS. *ff* Shout..... a - gain..... to wish the he - ro joy,..... The

SOP. king of the ring,..... and the brav_est of mor - - - tals. The Es -

TEN. king of the ring,..... and the brav_est of mor - - - tals. The Es -

BASS. king of the ring,..... and the brav_est of mor - - - tals. The Es -

SOP. - pa - da! Ca - ra - jo - lo! Hail!..... For he

TEN. - pa - da! Ca - ra - jo - lo! Hail!..... For he

BASS. - pa - da! Ca - ra - jo - lo! Hail!..... For he

ff *rall.*

SOP. is the To - re - a - dor, He is fa - mous on e - ve - ry

TEN. is the To - re - a - dor, He is fa - mous on e - ve - ry

BASS. is the To - re - a - dor, He is fa - mous on e - ve - ry

SOP. shore; There is no one that's hon - oured more In the

TEN. shore; There is no one that's hon - oured more In the

BASS. shore; There is no one that's hon - oured more In the

SOP. pal - ace or in the po - sa - - da! All the la - dies will blush be -

TEN. pal - ace or in the po - sa - - da! All the la - dies will blush be -

BASS. pal - ace or in the po - sa - - da! All the la - dies will blush be -

SOP. - fore The a - do - ra - ble To - re - a - dor, And a

TEN. - fore The a - do - ra - ble To - re - a - dor, And a

BASS. - fore The a - do - ra - ble To - re - a - dor, And a

cresc.

SOP. wel - come the ring will roar ..... To its he - ro, the gal - lant Es -

rall.

TEN. wel - come the ring will roar ..... To its he - ro, the gal - lant Es -

BASS. wel - come the ring will roar ..... To its he - ro, the gal - lant Es -

ff rall.

SOP. - pa - - - - - - da. .....

TEN. - pa - - - - - - da. .....

BASS. - pa - - - - - - da. .....

No. 24. SONG (Sir Archie) and CHORUS.

Words by
GEO. GROSSMITH. JUN.

Music by
LIONEL MONCKTON.

Allegro.

Piano.

f

SIR ARCHIE.

1. Sir

p

Sir A.

Ar - chie was a sub - al - tern who sal - lied to the
Ar - chie left his na - tive shore such tears were sel - dom

Sir A.

South,..... A sword a - bout his waist, a ci - gar -
seen; ..... He said "Good - bye" to Flos - sie, and he

Sir A.

- ette in - side his mouth; ..... He got some cuts and
kissed E - van - ge - line, And he booked a lit - tle

Sir A.

scratch - es, and was men - tioned in des - patch - es, For he
ta - ble for a *tête - à - tête* with Ma - bel, And he

Sir A.

al - ways takes a chance when - e'er he sees one.....
bid fare - well to o - thers much in that form. .....

Sir A.

..... He left some girls be - hind him 'cause he
..... He told them all they'd ne - ver meet a -

Sir A.

could - n't take them too, ... He tried to get per -
- gain, what should he do? ..... But when his ship got

Sir A.

- mis - sion, but they thought it would - n't do. So he
home at last he booked to Wa - ter - loo, And his

Sir A.

did his share of du - ty and re - turned to home and
feel - ings tried to smo - ther When he saw his dar - ling

Sir A.

beau - ty; If there is a gal - lant of - fi - cer, well
mo - ther And his o - ther la - dy friends up - on the

Sir A.

he's one. ..... Ar - - chie!
plat - - form. ..... Ar - - chie!

f *mf* *p*

Sir A.

Ar - - chie! He's in town a - - gain! ..... The
Ar - - chie! He's in town a - - gain! ..... The

Sir A.

i - dol of the la - dies and the en - vied of the
por - ter gent - ly asked him if he'd like a han - som

Sir A.

men, ... He does - n't real - ly care a jot If a
then; ..... Said Ar - chie: "That's no good to us, You'll

Sir A.

girl is dark or fair or what, For they all look
have to hire an om - ni - bus, For the girls have

Sir A.

beau - ti - ful to Ar - - - - chie. .....
come to wel - come Ar - - - - chie." .....

SOP.

f

Ar - chie! Ar - chie! He's in town a - gain, ... The
Ar - chie! Ar - chie! He's in town a - gain, ... The

TEN.

f

Ar - chie! Ar - chie! He's in town a - gain, ... The
Ar - chie! Ar - chie! He's in town a - gain, ... The

BASS.

f

Ar - chie! Ar - chie! He's in town a - gain, ... The
Ar - chie! Ar - chie! He's in town a - gain, ... The

f

SOP.

i - dol of the la - dies and the en - vied of the men. ..... He
por - ter gent - ly asked him if he'd like a han - som then; ..... Said

TEN.

i - dol of the la - dies and the en - vied of the men. ..... He
por - ter gent - ly asked him if he'd like a han - som then; ..... Said

BASS.

i - dol of the la - dies and the en - vied of the men. ..... He
por - ter gent - ly asked him if he'd like a han - som then; ..... Said

SOP.

does - n't real - ly care a jot If a girl is dark or
Ar - chie: "That's no good to us, You'll have to hire an

TEN.

does - n't real - ly care a jot If a girl is dark or
Ar - chie: "That's no good to us, You'll have to hire an

BASS.

does - n't real - ly care a jot If a girl is dark or
Ar - chie: "That's no good to us, You'll have to hire an

SOP.

fair or what, For they all look beau - ti - ful to Ar - - -
om - ni - bus, For the girls have come to wel - come Ar - - -

TEN.

fair or what, For they all look beau - ti - ful to Ar - - -
om - ni - bus, For the girls have come to wel - come Ar - - -

BASS.

fair or what, For they all look beau - ti - ful to Ar - - -
om - ni - bus, For the girls have come to wel - come Ar - - -

SIR ARCHIE.

2. When
3. Now

SOP.

- chie. .....
- chie. .....

TEN.

- chie. .....
- chie. .....

BASS.

- chie. .....
- chie. .....

p

Sir A.

Ar - chie want - ed clothes and so his tai - lor went to
takes his re - cre - a - tions in a plea - sant sort of

Sir A.

see, ... He slapped him on the back and said: "You
way, ... He'll al - ways make a fourth at Bridge and

Sir A.

don't re - mem - ber me!"..... Said the tai - lor: "Yes, we
knows the way to play;..... He can sing a gen - tle

Sir A.

do, sir; we've a small ac - count for you, sir, And we
so - lo, and can hold his own at Po - lo, And the

Sir A.

hope in fu - ture that you won't ig - nore us. .....
o - ther things an Eng - lish - man is made for; .....

Sir A.

..... So Ar - chie paid him like a trump and
..... He'll sport the light fan - tas - tic to ad -

Sir A.

dressed him - self up grand ..... To see his fair com -
- van - tage with the rest, ... A Co - vent Gar - den

Sir A.

- pan - ions at a the - a - tre in the Strand. When the
Ball will al - ways see him at his best. He'll in -

Sir A.

la - dies saw him seat - ed all their pret - ty heads got
- vite a lit - tle par - ty of some dam - sels bright and

Sir A.

heat - ed..... And this is how they jum - bled up the
hear - ty To a box some o - ther sil - ly mug has

Sir A.

cho - - rus:..... Ar - chic,
paid for:..... Ar - chie,

f *mf* *p*

Sir A.

Ar - chic, he's in town a - gain!..... He
Ar - chie, beats them at it all!..... When

Sir A.

pro - mised that he'd mar - ry me, but did - n't men - tion
tak - ing on the Lan - cers at a Co - vent Gar - den

Sir A.

when;..... Oh, sol - diers are such sli - my things, He'll
Ball,..... You'll find a - bout the hour of four A

Sir A.

have to take and buy me things, And they won't be
tan - gled mass up - on the floor, And the sports - man

Sir A.

cho - co - lates from Ar - - - - chie!.....
un - der - neath is Ar - - - - chie!.....

SOP. *f*

Ar - chie! Ar - chie! He's in town a - gain!..... He pro-mised that he'd
Ar - chie! Ar - chie! beats them at it all!..... When tak-ing on the

TEN. *f*

Ar - chie! Ar - chie! He's in town a - gain!..... He pro-mised that he'd
Ar - chie! Ar - chie! beats them at it all!..... When tak-ing on the

BASS. *f*

Ar - chie! Ar - chie! He's in town a - gain!..... He pro-mised that he'd
Ar - chie! Ar - chie! beats them at it all!..... When tak-ing on the

f

SOP.

mar - ry me, but did - n't men - tion when;..... Oh, sol-diers are such
Lan-cers at a Co - vent Gar - den Ball,..... You'll find a - bout the

TEN.

mar - ry me, but did - n't men - tion when;..... Oh, sol-diers are such
Lan-cers at a Co - vent Gar - den Ball,..... You'll find a - bout the

BASS.

mar - ry me, but did - n't men - tion when;..... Oh, sol-diers are such
Lan-cers at a Co - vent Gar - den Ball,..... You'll find a - bout the

SOP.

sli - my things, He'll have to take and buy me things, And they won't be
hour of four A tan - gled mass up - on the floor And the sports - man

TEN.

sli - my things, He'll have to take and buy me things, And they won't be
hour of four A tan - gled mass up - on the floor And the sports - man

BASS.

sli - my things, He'll have to take and buy me things, And they won't be
hour of four A tan - gled mass up - on the floor And the sports - man

FINE.

SIR ARCHIE.

4. He

SOP.

cho - co - lates from Ar - - - chie.....
un - der - neath is Ar - - - chie.....

TEN.

cho - co - lates from Ar - - - chie.....
un - der - neath is Ar - - - chie.....

BASS.

cho - co - lates from Ar - - - chie.....
un - der - neath is Ar - - - chie.....

FINE.

p

No. 25. FINALE - ACT II.

Allegro.

Nancy.

Piano.

mf

NANCY.

When

NAN.

I'm a lit - tle wife, I'll have some fun in life, I

p

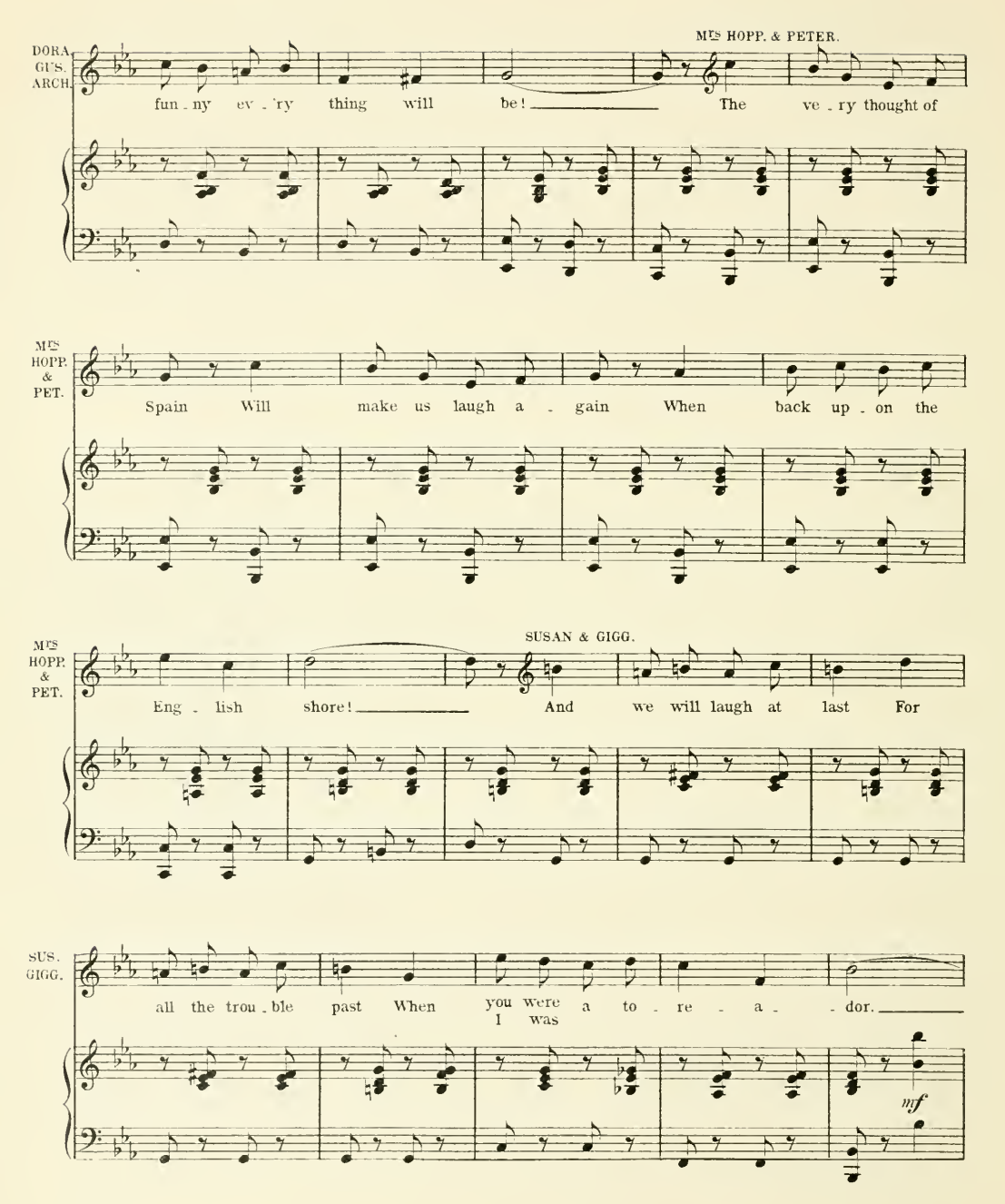
DORA, GUS, ARCHIE.

NAN.

know what hus - bands are, you see. When

DORA, GUS, ARCH.

we are mar - ried too, We can't ex - plain to you How


DORA. GUS. ARCH.
Mrs HOPP. & PETER.
fun - ny ev - 'ry thing will be! The ve - ry thought of
Mrs HOPP. & PET.
Spain Will make us laugh a - gain When back up - on the
Mrs HOPP. & PET.
SUSAN & GIGG.
Eng - lish shore! And we will laugh at last For
SUS. GIGG.
all the trou - ble past When you were a to - re - a - dor.
I was
mf

SUS
GIGG

SOP. *f* Ah! we laugh at it! Ah!

TEN. *f* Ah! we laugh at it! Ah!

BASS. *f* Ah! we laugh at it! Ah!

f

SOP. You, know! The bat - tle with the bull Of

TEN. You, know! The bat - tle with the bull Of

BASS. You, know! The bat - tle with the bull Of

SOP. dan - ger may be full, But it does a - muse us so! Ah!

TEN. dan - ger may be full, But it does a - muse us so! Ah!

BASS. dan - ger may be full, But it does a - muse us so! Ah!

SOP. We laugh at it! Ah!

TEN. We laugh at it! Ah!

BASS. We laugh at it! Ah!

SOP. You know The bat - tle with the bull Of

TEN. You know The bat - tle with the bull Of

BASS. You know The bat - tle with the bull Of

SOP. dan - ger may be full, But it does a - muse us

TEN. dan - ger may be full, But it does a - muse us

BASS. dan - ger may be full, But it does a - muse us

SOP. so! Pour the A -

TEN. so! Pour the A

BASS. so! Pour the A -

Allegro.

f

SOP. -mon - til - la - do Sher - ry, Dance on the fes - tive

TEN. -mon - til - la - do Sher - ry, Dance on the fes - tive

BASS. -mon - til - la - do Sher - ry, Dance on the fes - tive

SOP. Pra - do mer - ry, Wo - man and man go In for — fan -

TEN. Pra - do mer ry, Wo - man and man go In for — fan -

BASS. Pra - do mer - ry, Wo - man and man go In for — fan -

SOP. dan - go, Smok - ing a Co - lo - ra - do, ve - ry.

TEN. dan - go, Smok - ing a Co - lo - ra - do, ve - ry.

BASS. dan - go, Smok - ing a Co - lo - ra - do, ve - ry.

SOP. Come where the gay Gi - ta - na, jok - ing, Light - ing a

TEN. Come where the gay Gi - ta - na, jok - ing, Light - ing a

BASS. Come where the gay Gi - ta - na, jok - ing, Light - ing a

SOP. real Ca - ba - na, smok - ing, Joins the to - re - o

TEN. real Ca - ba - na, smok - ing, Joins the to - re - o

BASS. real Ca - ba - na, smok - ing, Joins the to - re - o

SOP. In a bo - le - - ro vi - va, vi - va Es - pa - -

TEN. In a bo - le - - ro vi - va, vi - va Es - pa - - -

BASS. In a bo - le - - ro vi - va, vi - va Es - pa - - -

SOP. - na!

TEN. - na!

BASS. - na!

ff

END OF THE PLAY.

SONG.- (Mrs Hoppings) and CHORUS.

SHE LAY LOW.

Words and Music by PAUL A. RUBENS.

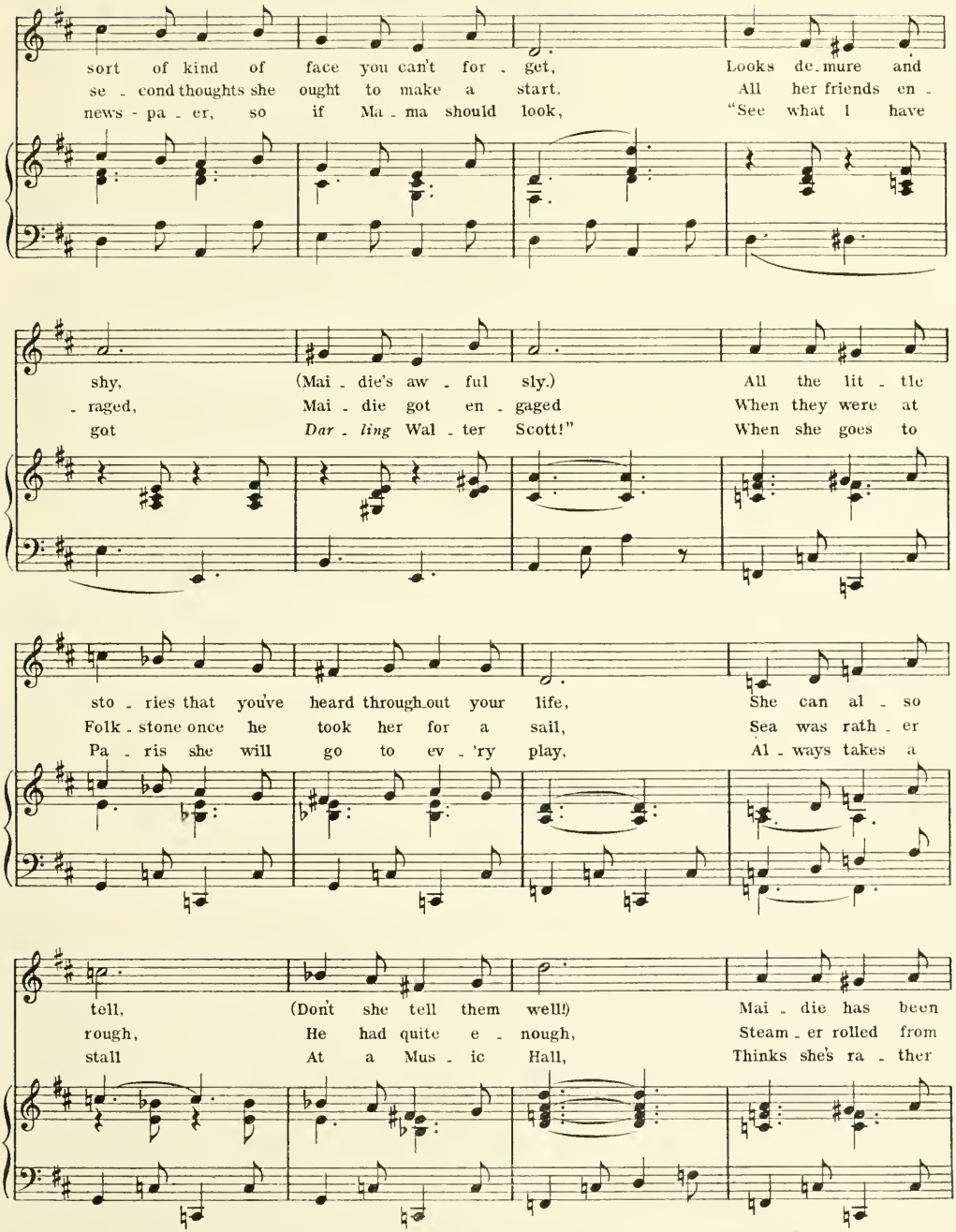
Allegretto.

Voice.

Piano.

1. Mai - die's just the 'cu test thing that I have ev - er met, Mai - die's ve - ry deep. Mai - die knows a heep, Mai - die's got a
2. Mai - die met a gen - tle - man to whom she lost her heart, You may think it strange, (Well, it *was* a change,) Mai - die said on
3. Mai - die al - ways likes to read the ve - ry la - test book, When she can af - - ford, Gets them from a - broad. Cov - ers them in

Copyright, MCMII, by Chappell & Co.


sort of kind of face you can't for - get, Looks de - mure and
se - cond thoughts she ought to make a start. All her friends en -
news - pa - er, so if Ma - ma should look, "See what I have
shy, (Mai - die's aw - ful sly.) All the lit - tle
- raged, Mai - die got en - gaged When they were at
got *Dar - ling* Wal - ter Scott!" When she goes to
sto - ries that you've heard through - out your life, She can al - so
Folk - stone once he took her for a sail, Sea was rath - er
Pa - ris she will go to ev - 'ry play, Al - ways takes a
tell, (Don't she tell them well!) Mai - die has been
rough, He had quite e - nough, Steam - er rolled from
stall At a Mus - ic Hall, Thinks she's ra - ther

heard to say she'll nev - er be a wife, Mai - die's not a
side to side and he be - gan to pale, He went down be -
deaf and so "she can't hear what they say!" That's why she won't

Refrain slower.

fool, Mai - die's been to school. No one is 'cu - ter than
- low Mai - die mur - mured oh! No one was 'cu - ter than
go In the sec - ond row! No one is 'cu - ter than

Mai - die, Her's is a deep lit - tle game, She's a u - nique lit - tle
Mai - die, Her's was a deep lit - tle game, Such a u - nique lit - tle
Mai - die, Her's is a deep lit - tle game, She's a u - nique lit - tle

la - dy, Nev - er two mo - ments the same. Wher - ev - er she's been And what -
la - dy, Nev - er two mo - ments the same. She flirt - ed like mad With some
la - dy, Nev - er two mo - ments the same. Once she went to a play That was

ev - er she's seen, She has nev - er let an - y one know, For
good - look - ing lad While the tem - pest con - tin - ued to blow, She
rath - er ris - qué, And the oth - er girls got up to go, But she

she had a hab - it Like lit - tle "Brer Rab - bit," And she lay
knew that her lov - er Could nev - er dis - cov - er, For he lay
knew for a fact There was still a *worse* act, and So she lay

low.
low.
low.

CHORUS, UNISON.

No one is 'cu - ter than Mai - die,
No one was 'cu - ter than Mai - die,
No one is 'cu - ter than Mai - die,

CHO.

Her's is a deep lit - tle game, She's a u - nique lit - tle
Her's was a deep lit - tle game, Such a u - nique lit - tle
Her's is a deep lit - tle game, She's a u - nique lit - tle

CHO.

la - dy, Nev - er two mo - ments the same. Wher -
la - dy, Nev - er two mo - ments the same. She
la - dy, Nev - er two mo - ments the same. Once she

CHO.

- ev - er she's been And what - ev - er she's seen, She has
flirt - ed like mad With some good - look - ing lad While the
went to a play That was rath - er ris - qué, And the

CHO.

nev - ev let an - y one know, For she had a hab - it Like
tem - pest con - tin - ued to blow; She knew that her lov er Could
oth - er girls got up to go, But she knew for a fact There was

CHO.

lit - tle "Brer Rab - bit," And she lay low.
nev - er dis - cov - er, For he lay low.
still a *worse* act, So she lay low.

T.

SONG. (Cora.)

I'M *NOT* A SIMPLE LITTLE GIRL.

Words and Music by PAUL A. RUBENS.

Cora.

Piano.

f

I

Lively.

love to see young peo - ple good, It's real - ly so a - mus - ing. I've

tried to be quite good my - self, But found it too con - fus - ing. To

have to stop and think each time, It takes me far too long, It's

Copyright, MCMII, by Chappell & Co

much more fun to know what's right, And then to do what's wrong.

REFRAIN. *Slower.*

For I'm *not* a sim - ple lit - tle girl, I'm *not* a

good - y-good - y girl, I know ex - act - ly what is what, I

know what's right but I pre - fer what's not!

You

f

ought to see me at a ball, I'm ab - so - lute - ly pro - per Un -

p

- til I'm asked to have a dance, And then I tell a whop - per. But,

lat - er on, when some - one comes to take me down to sup, I

real - ly don't know how it is, I seem to li - ven up!

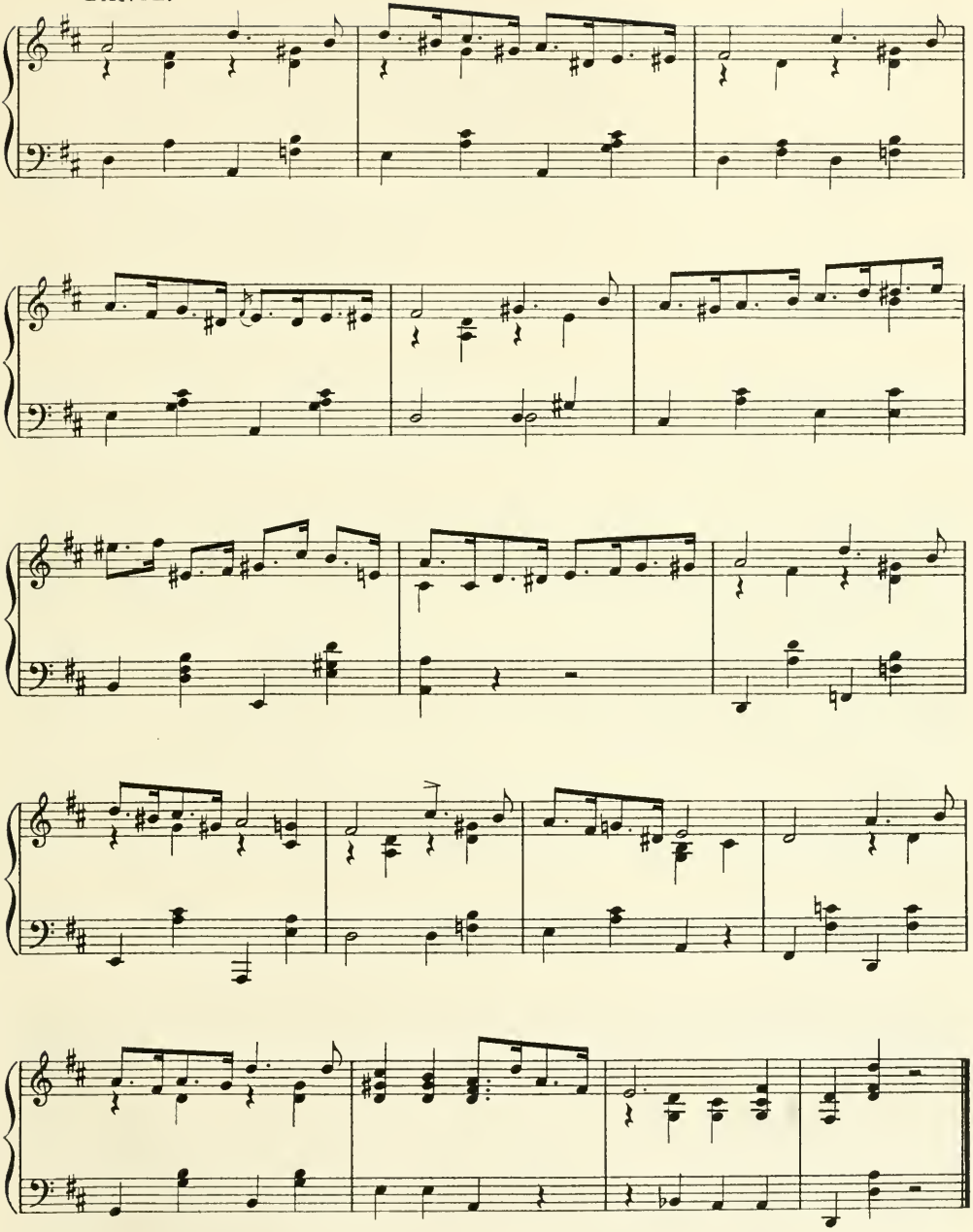
REFRAIN.

For I'm *not* a sim - ple lit - tle girl, I'm *not* a

good - y - good - y girl, Good men are won - der - ful - ly few, I

hate bad men, but still I *do* love you!

DANCE.



DUET. (Cora and Dora.)

"CAPTIVATING CORA."

Words by
LESLIE MAYNE.

Music by
LIONEL MONCKTON.

Moderato.

Piano.

f

1. At a
2. When the

f

wed - ding that is smart If you want to lose your heart
ser - vice all is done And the feast - ing has be - gun,

p

Keep your eye on Co - ra, do She's a -
Keep your eye on Co - ra, do Though she

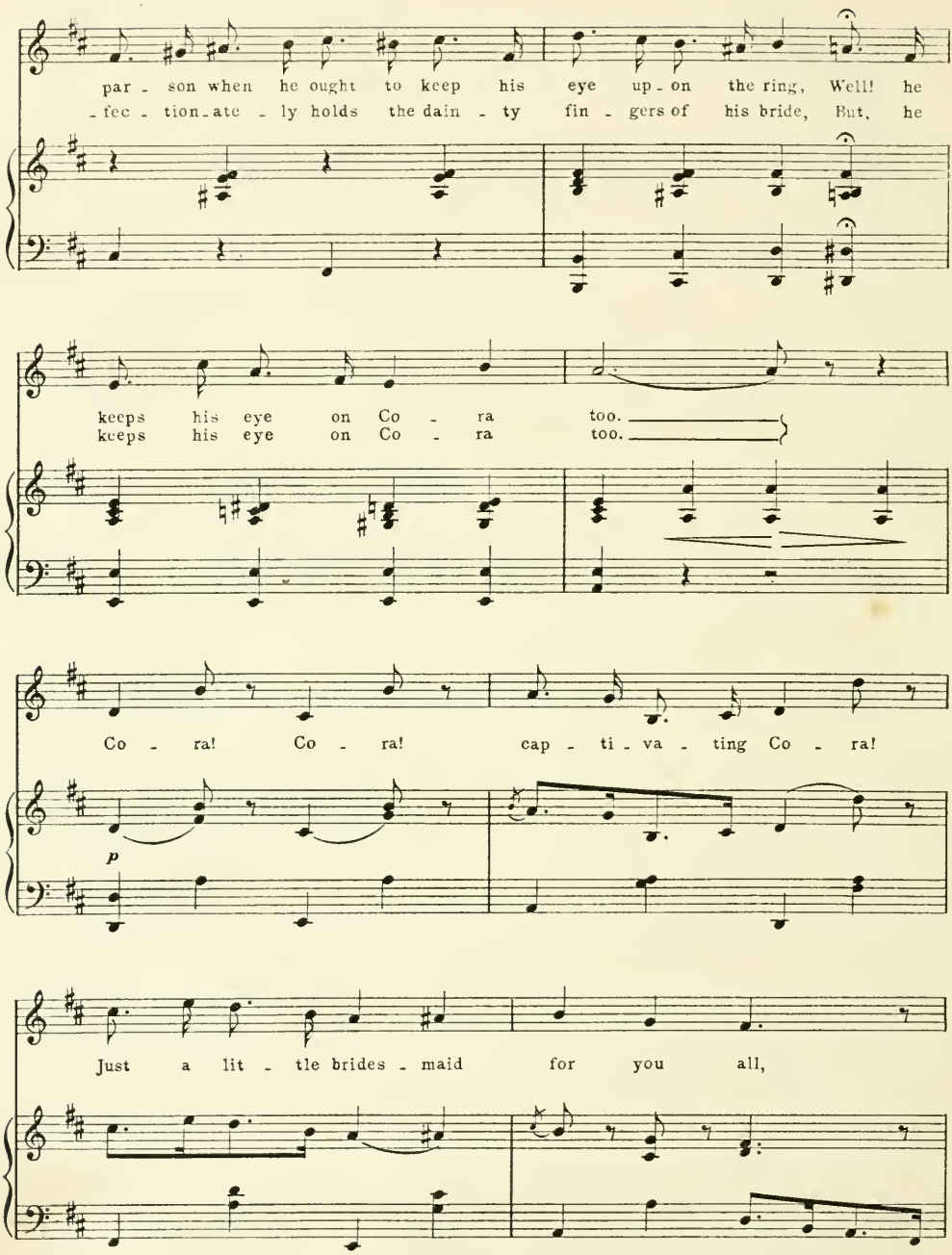
Copyright, MCMII, by Chappell & Co

-mong the girls who glide In at - ten - dance on the bride.
tries to hide a - way Ev - 'ry - bo - dy seems to say:

Keep your eye on Co - ra, do. She is
Keep your eye on Co - ra, do. There is

on - ly just a brides - maid, Such a mod - est lit - tle thing, But as
gen - er - al re - joic - ing that the nup - tial knot is tied, And they

soon as she ap - proch - es all the Choir for - get to sing, And the
com - pli - ment the hus - band on the la - dy by his side, He af -


par - son when he ought to keep his eye up - on the ring, Well! he
- fec - tion - ate - ly holds the dain - ty fin - gers of his bride, But, he
keeps his eye on Co - ra too.
keeps his eye on Co - ra too.
Co - ra! Co - ra! cap - ti - va - ting Co - ra!
p
Just a lit - tle brides - maid for you all,

With a smile- a, walk - ing down the aisle- a,

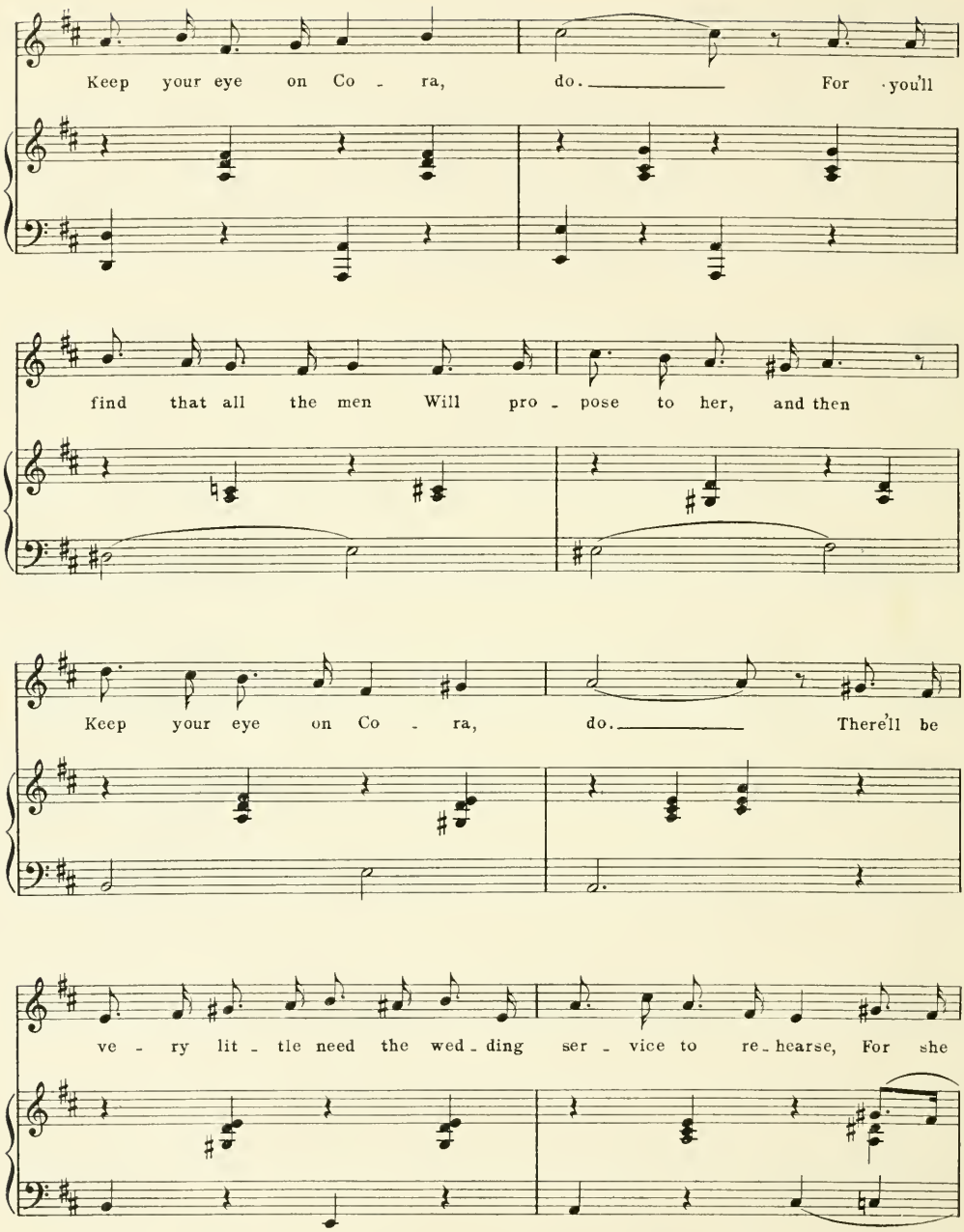
Cap - ti - va - ting Co - ra makes the bride look small!

3. Ve - ry

f

soon will come the day When she'll give her heart a - way

p


Keep your eye on Co - ra, do. For you'll
find that all the men Will pro - pose to her, and then
Keep your eye on Co - ra, do. There'll be
ve - ry lit - tle need the wed - ding ser - vice to re - hearse, For she

knows the way to soft - ly say for bet - ter or for worse. But her

hus - band, if he's wise will keep his eye up - on his purse, And he'll

keep his eye on Co - ra too.

Co - ra! Co - ra! cap - ti - va - ting Co - ra!

p

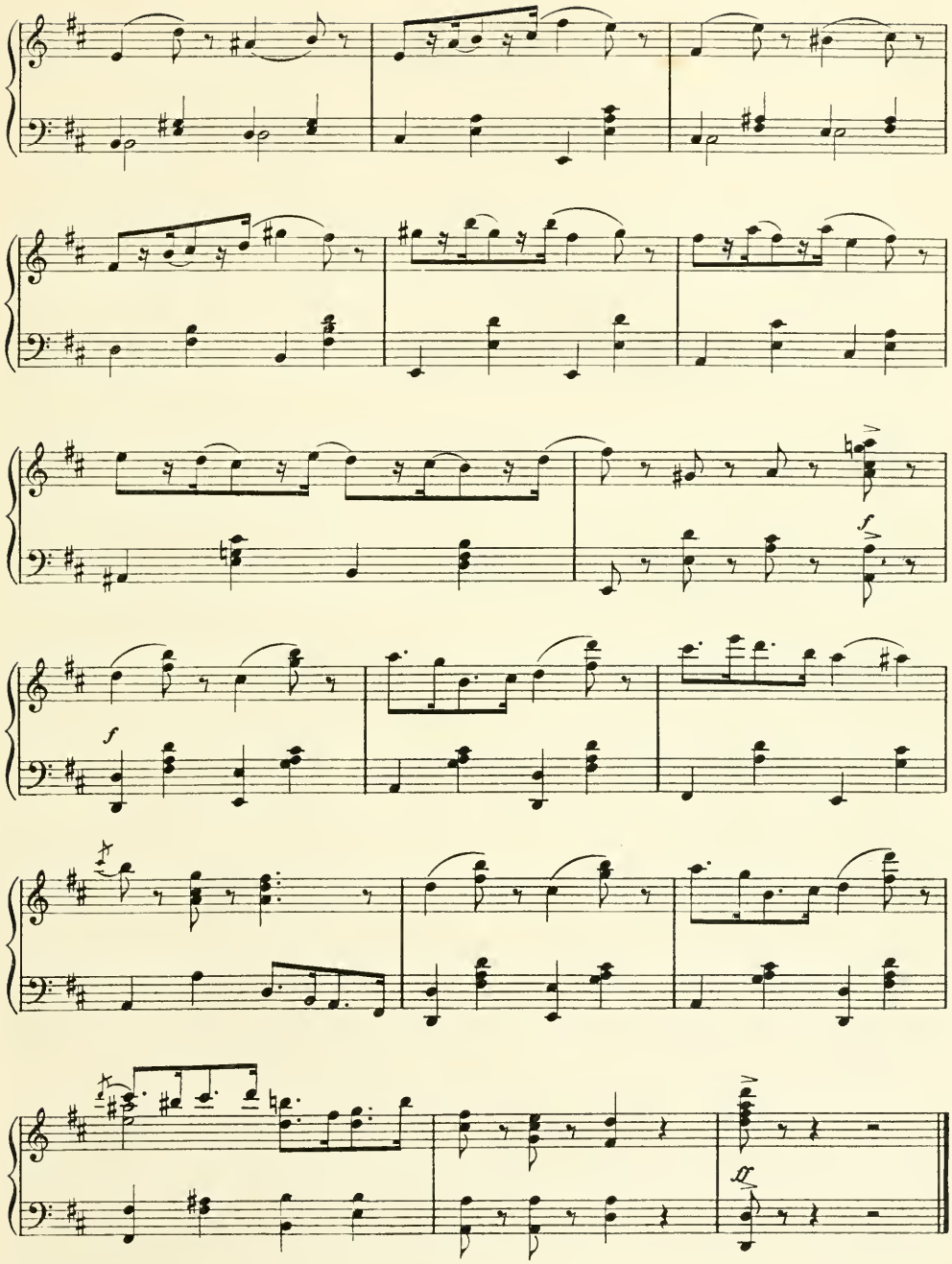
How can one re_sist a girl so smart?

With a smile— a, walk_ing up the aisle— a,

Cap_ti_va_ting Co_ra makes you lose your heart!

DANCE. *After 3rd Verse only.*

p


f
f

SONG. (Mrs Hoppings.)

"BOOKS."

Words and Music by BERNARD ROLT.

Allegretto.

Piano.

f

1. Nev - er thought I'd
2. Mis - sis Grud - den
3. My last coach - man

pp

live to see Such a time as this is,
fan - cics tracts, "Char - ring's" her vo - ca - tion,
went a - way On ac - count of mar - riage,

All my ser - vants seem to me, Born to vex their Mis - sis.
I con - fess the way she acts, Fires my in - dig - na - tion.
So the new man drove to - day– 'Twas the o - pen car - riage.

Copyright, MCMII & MCMIII, by Chappell & Co

If you want to know what "Cook" Does to earn her
"Do read this one, Mum," says she, "Called the Tip - pler's
Off we went, a break - neck pace, "Books" I says, well

wa - ges, Just you go down - stairs and look,
warn - ing." "Thanks," I an - swered Mis - sis G.
know - ing. When I told him not to race,

There's "My la - dy" with a book, Turn - ing o'er the
"If you come a - warn - ing me, You'll take your's this
"Wait" says he, "I've lost my place," So he has, he's

pa - - - - - - ges.
morn - - - - - - - ing."
go - - - - - - - ing.

There she sits, a - read - ing on the fen - der, Which must
She's a - bout as well in - formed on tip - pling, As is
Oh! I gave him one with my um - brel - la, And I

make things ten - der For her poor old back. I re -
Rud - yard Kip - ling Up - on gen - 'ral facts, And I'm
says, "Young fel - ler, Now just you go slow." "Gra - cious

- mind - ed her the kitch - en's Not the place for "Rob - ert Hich - ens," And I've
sure that Mis - sis Grud - den Must have changed her hab - its sud - den, But to -
me! we'll come a bowl - er, If you sit there read - ing "Zo - la,"— For that's

1.

searched her box, and giv - en her the sack.
- mor - row morn - - ing off "My la - dy" packs.
what it was, and now he's got to go.

f

2.

giv - en her the sack.
off "My la - dy" packs.

D. C.

Last time.

now he's got to go.

DUET. (Archic and Gigg.)

"THE EAST END AND THE WEST."

Words by
GEORGE GROSSMITH, Jr.

Music by
IVAN CARYLL.

Voice.

Piano.

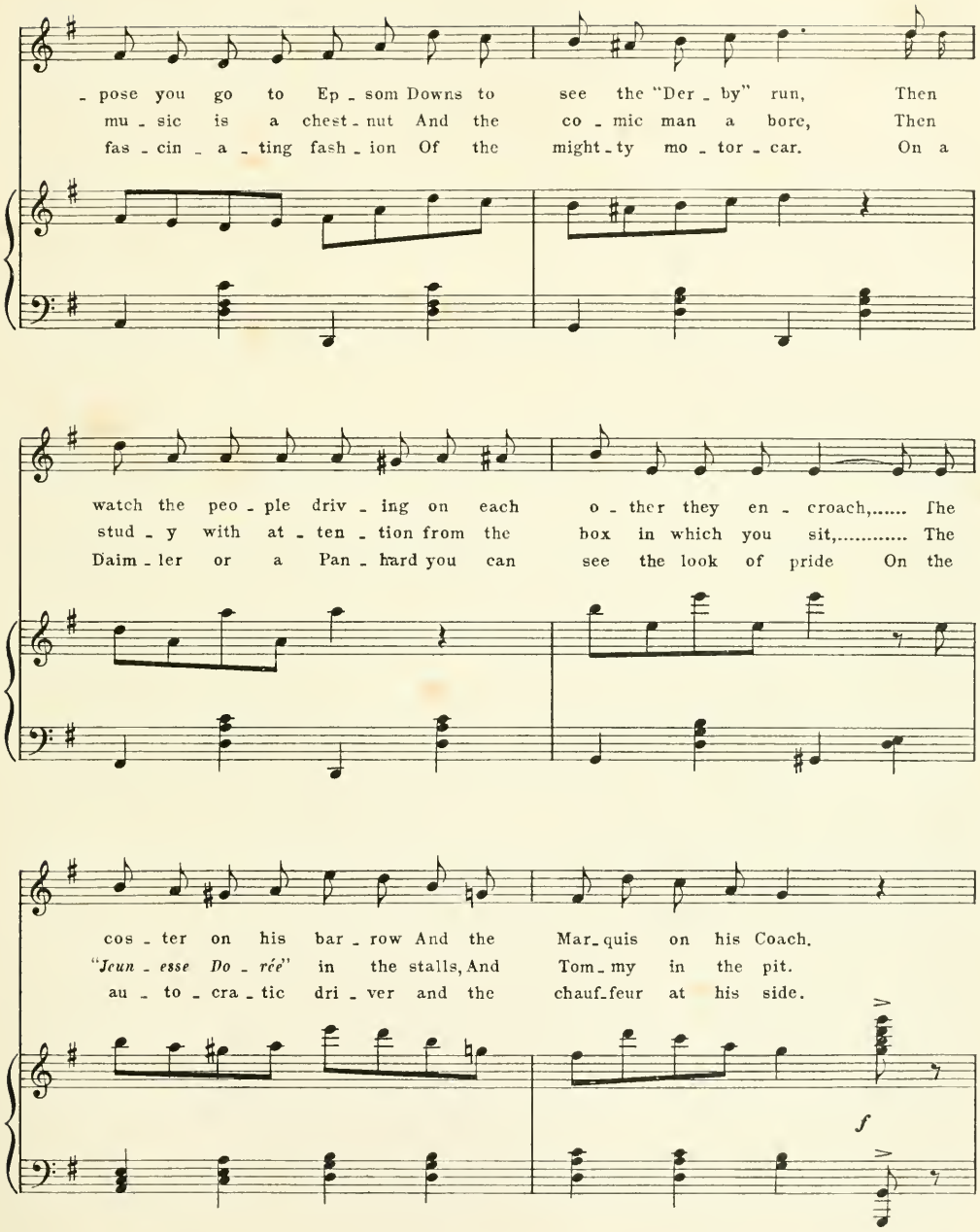
f

1. When ex -
2. Now sup -
3. Now of

- trem - i - ties en - coun - ter there is sure to be some fun, Sup -
- pose you're at a play you've wit - ness'd sev - 'ral times be - fore, The
all the mod - ern cra - zes there is none so pop - u - lar, As the

p

Copyright, MCMII & MCMIII, by Chappell & Co


- pose you go to Ep - som Downs to see the "Der - by" run, Then
mu - sic is a chest - nut And the co - mic man a bore, Then
fas - cin - a - ting fash - ion Of the might - ty mo - tor - car. On a
watch the peo - ple driv - ing on each o - ther they en - croach,..... The
stud - y with at - ten - tion from the box in which you sit,..... The
Daim - ler or a Pan - hard you can see the look of pride On the
cos - ter on his bar - row And the Mar - quis on his Coach.
"Jeun - esse Do - rée" in the stalls, And Tom - my in the pit.
au - to - cra - tic dri - ver and the chauf - feur at his side.
f

There's the West End And the East End In Ca-
In the West End And the East End They will
There's the West End And the East End You pro-

f *p*

-do-gan Square or Hack-ney you can do your-self the best, You can
sni-vel at the sen-ti-ment and chor-tle at the jest, If you're
-cure a pair of gog-gles And an ex-tra flan-nel vest, And the

buy your shrimps and chew 'em, With a crest up-on your brough-am, In the
run-ning a the-ay-tre You will find you have to ca-ter For the
car when once you're in it Will trans-port you in a min-ute From the

1 & 2. *Last time.*

East End or the West.
East End and the West.
East End to the West.

f *f*

BOUND BY
HNM

UNIVERSITY OF ILLINOIS-URBANA
M1503C339762 C001
THE TOREADOR NEW ED. LONDON
3 0112 016600311